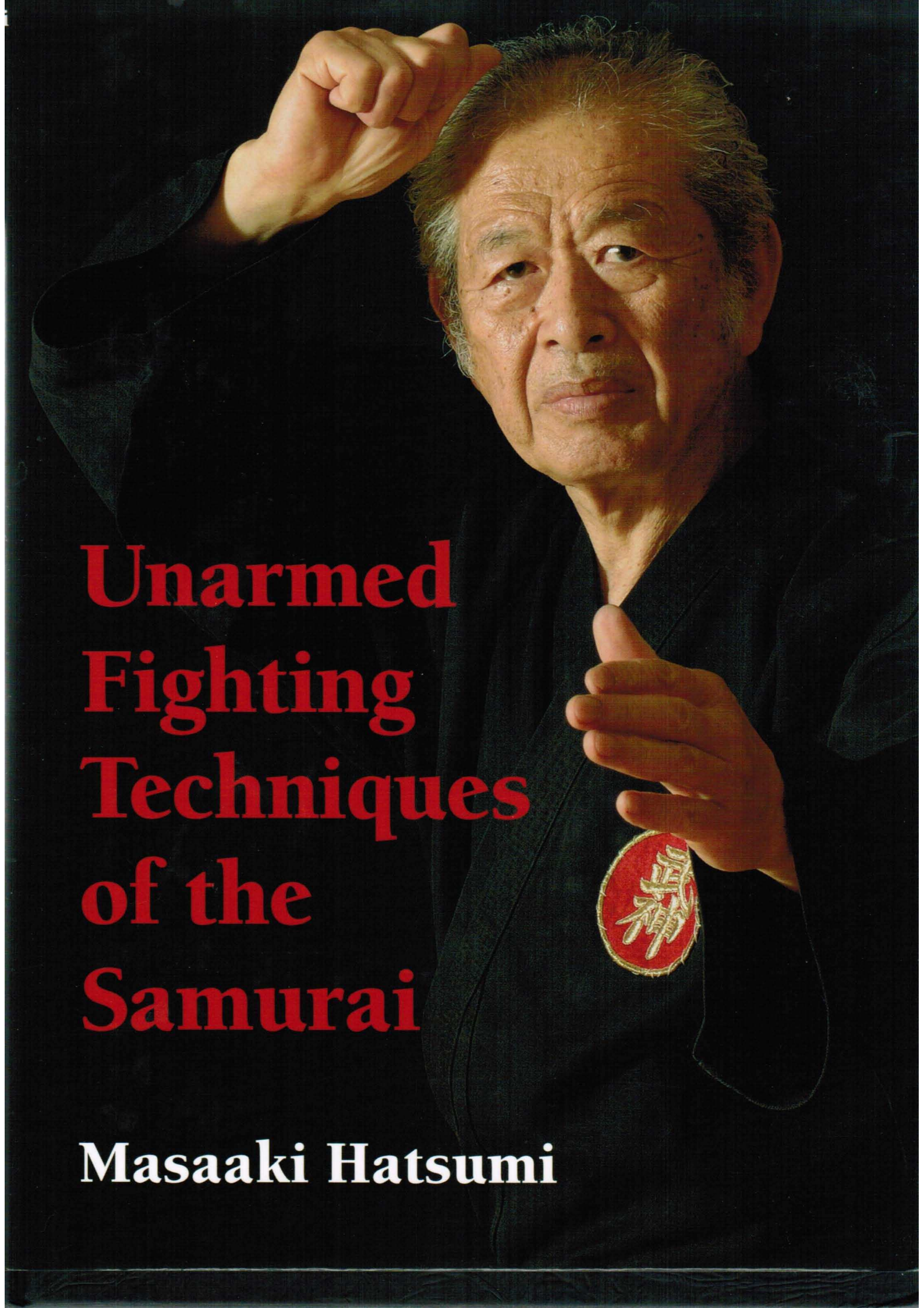


A portrait of Masaaki Hatsumi, an elderly man with grey hair, wearing a black martial arts gi. He is in a dynamic pose, with his right arm raised and his left hand held out in front of him. A red circular patch with white Japanese characters is visible on his left chest. The background is dark and textured.

Unarmed Fighting Techniques of the Samurai

Masaaki Hatsumi

Unarmed Fighting Techniques of the Samurai







Unarmed Fighting Techniques of the Samurai

Masaaki Hatsumi

PHOTOS BY

Mizuho Kuwata and Minoru Hirata

TRANSLATED BY

Doug Wilson, Bruce Appleby, and Craig Olson

KODANSHA INTERNATIONAL

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Woodprint of the battle at Ishibashi-yama by Utagawa Yoshifuji.



Hidden scroll depicting a battle of tengu (mythical half-man, half-bird creatures with long noses that dwell in Japan's mountain forests) by Akiyama Yoshin-ryu.



This book is presented only as a means of preserving a unique aspect of the heritage of the martial arts. Neither the publisher nor the author makes any representation, warranty, or guarantee that the techniques described or illustrated in it will be safe or effective in any self-defense situation or otherwise. Readers may be injured if they apply or train in the techniques illustrated. To minimize the risk of injury, nothing described in this book should be undertaken without personal and expert instruction. In addition, a physician should be consulted before deciding whether to attempt any of the techniques described. Federal, state, or local law may prohibit the use or the possession of any of the weapons described or illustrated in this book. Specific self-defense responses illustrated in these pages may not be justified in any particular situation or applicable under federal, state, or local law. Neither the publisher nor the author makes any representation or warranty regarding the legality or appropriateness of any weapon or technique mentioned in this book.

The names of modern and contemporary Japanese appear in the Western order, while those of historical figures (pre-1868) are written in the traditional order: surname preceding given name.

For reference, the following chart shows those periods of Japanese history that will be most relevant to the discussion.

PERIOD NAME	APPROXIMATE DATES (A.D.)
Nara	710–784
Heian	794–1192
Kamakura	1192–1333
Muromachi	1336–1573
Nanbokucho	1336–1392
Sengoku	1467–1568
Azuchi-Momoyama	1573–1600
Edo	1600–1868
Meiji	1868–1912
Taisho	1912–1926
Showa	1926–1989
Heisei	1989–

(Historians do not agree on exactly when the various periods started and ended, so the dates listed are approximate. Japanese writing often refers as well to *nengo*, or shorter periods named after each reigning emperor. Some of these will be introduced where relevant.)

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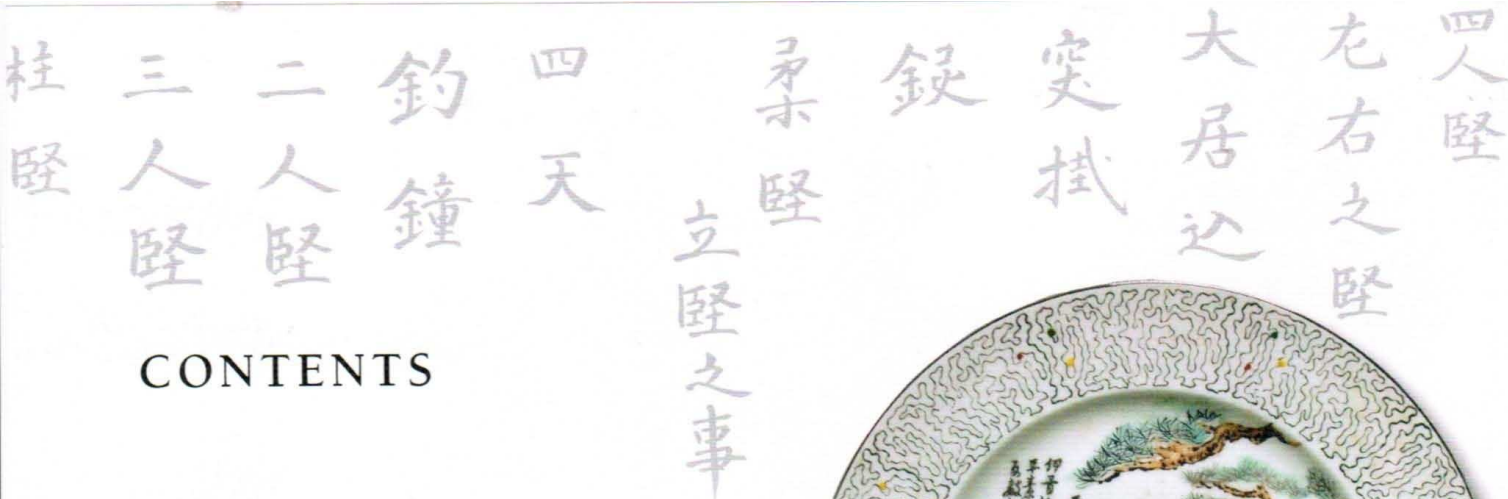
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Original painting by Okada Kinko.



Woodprint of the warrior Yamamoto Kansuke (on horseback) by Tsukioka Yoshitoshi.



CONTENTS

INTRODUCTION

The True Meaning of Budo Taijutsu Happa

- Budo Taijutsu Awakening 10
- The Bible of Martial Artists 12
- Bujinkan Budo Taijutsu Today 13

CHAPTER 1

Kihon Happa

- Gyokko-ryu Kihon Happa 16
- Training in the Kihon Happa 16
- Words from Takamatsu Sensei on the Gyokko-ryu Kosshi Koppo jutsu and Koto-ryu 20
 - Kihon Happa gata 21
 - Kosshi Sanpo 22
 - Torite Kihon gata Goho 27

CHAPTER 3

Gyokko-ryu Kosshi jutsu

- Kosshi Sanryaku 46
- Bushido and Kosshi jutsu 48
 - Facing the Opponent 48
 - Joryaku 49
 - Churyaku 52
 - Geryaku 54
 - Gyokko-ryu Kosshi jutsu 66

CHAPTER 2

Sanshin no Kata and Ukemi gata Taihenjutsu

- The Essence of the Sanshin no Kata 34
- The Significance of Paying Respect to the Mirror 34
 - Sanshin no Kata 36
 - Ukemi gata Taihenjutsu 42
 - Taihen Ukemi gata 42
 - Taihenjutsu Muto-dori gata 42

CHAPTER 4

Koto-ryu Koppo jutsu

- From Great Swordsmen to Clarifying the Way Characters Are Read 70
 - Koppo jutsu 72
 - Shoden gata 75
 - Koto-ryu Koppo jutsu Kurai dori 76
 - Koppo 82
 - Hekito gata 88
 - Chuden gata 92
 - Okuden gata 94
 - Kaiden gata 98



浦之浪 有之捕 無之捕 天地 客僧 連拍子 同分 後拖 二人客僧 四方組 三人突立

CHAPTER 5

Togakure-ryu Ninpo Taijutsu

- Secrets of Ninpo Taijutsu 102
- Attacking and Defending at Will 104
- Taijutsu and Ninja 106
 - Taijutsu ukemi gata 108
 - Shinobi gaeshi gata 108
 - Hidden gata 109

CHAPTER 7

Shinden Fudo-ryu Daken Taijutsu

- Shinden Fudo-ryu Shizen Shigoku no Ichi 144
- Compassion Is Benevolence 147
- The Practice of Shinden Fudo-ryu 148
- Shinden Fudo-ryu no Kamae 148
- Sudden Change Will Always Prevail 149
- Shinden Fudo-ryu Daken Taijutsu 150
 - Ten no Kata (Ikken hasso) 154
 - Chi no Kata (Hiken issun) 158
 - Shizen shigoku no Kata 162

- Daken Kirigami Daiji 85
- Tewaza gata 95
- Torigata no Daiji 98

COLUMNS

- Budoka 20 ■ Bufu Ikkan 36 ■ City Lights 56
- The Transmission of Martial Artists 100
- 48 Hands 111 ■ Martial Artists 143
- Boccioni 149 ■ About My Parents 209

APPENDIX—Original Japanese Text 210

CHAPTER 6

Takagi Yoshin-ryu Jutaijutsu

- Life Taijutsu 114
- Koteki Ryoda Juppo Sessho no Jutsu 116
- Takagi Yoshin-ryu Jutaijutsu 118
 - Omote gata 124
 - Ura gata 127
 - Eri jime gata 128
 - Sabaki gata 130
 - Tai no Kata 132
 - Muto-dori gata (Muto-dori Jujiron) 136
 - Daisho Sabaki gata 138
 - Shirabe gata 141
 - Moguri gata 142

CHAPTER 8

Kukishin-ryu Daken Taijutsu

- Mysteries of Kukishin-ryu 168
- Kukishin-ryu and Bufu Ikkan 170
- Wisdom of a Demon 170
 - Kukishin-ryu Daken Taijutsu 172
 - Takamatsu Sensei 180
 - Using Weapons 188
 - Kukishin-ryu Happon Biken no Jutsu 192
 - Shoden gata 192
 - Chuden gata 196
 - Sabaki gata 199
 - Okuden 201
 - Shirabe Moguri gata den 204

FACING PAGE: Plate with a picture of koppon jutsu. The picture shows the author throwing a wild boar. Drawing by Takamatsu Sensei.

INTRODUCTION

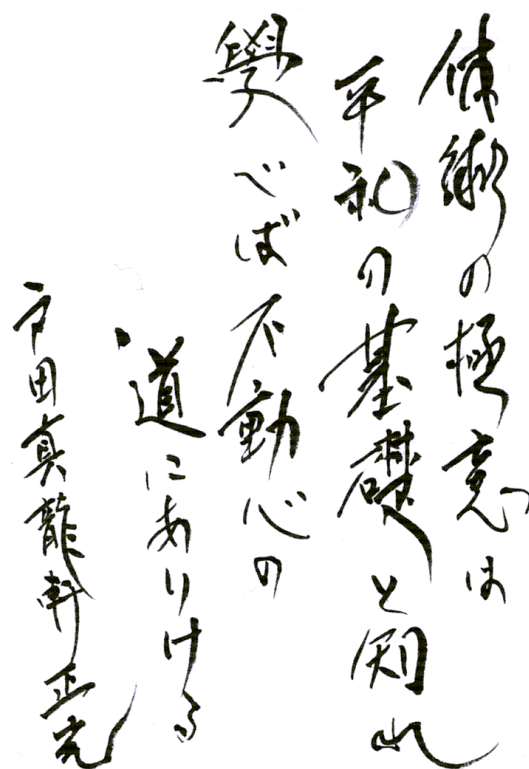
The True Meaning of Budo Taijutsu Happo

Budo Taijutsu Awakening

Bufu Taijutsu, which emerged at the same time as the appearance of humankind, is a means of defense that was developed intuitively in order to preserve the life of humankind. It is the rhyme of natural fighting, the teaching of departed souls, the transmission of only those who survived. Hearing this rhyme, throughout all the ages of this Earth—the rhythms of ice and water, hot and cold—those that were able to deal with the vicissitudes of the times gave rise to the magnificent existence of Budo Taijutsu which survives to this day.

Budo Taijutsu, which is by no means exclusively Japanese, is like a bear waking from a long hibernation. And now humankind is starting to wake up. The reason I draw the analogy of the hibernating bear is because regarding Taijutsu, the essence of fighting, mankind has been sleeping and has forgotten this essence. Martial friends, the alarm bell has started ringing. Wake up from your slumber! Now, let's talk. I want to describe a picture of the nine traditions of Budo Taijutsu that I inherited, which is like the ripple caused by the dorsal fin of a dinosaur that suddenly appears, breaking the scenery of the beautiful Loch Ness.

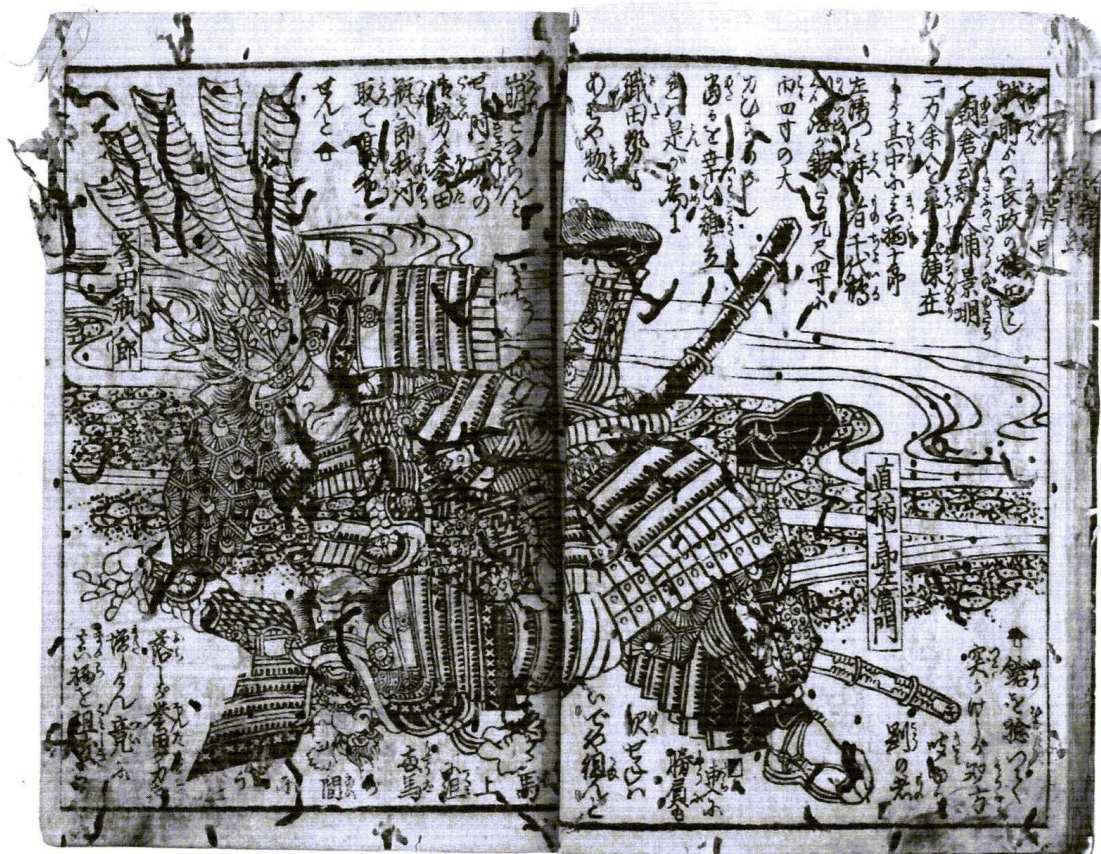
Walter Peter said that all art is a form of music. If this is true, we could say that there are martial songs in the martial arts and the people that perform these songs of Budo Taijutsu recorded in the musical score (gosenpu; 五線符) or flashes of enlightenment (gosenpu; 悟閃符) are martial artists. Speaking of things that "one would want to see of a martial artist," there is no doubt the painter (James



"Know that the secret of Taijutsu is the foundation of peace. If you learn this, you can walk the path of the immovable heart." (Toda Shinkyuken Masamitsu) Calligraphy by the author.



Kumiuchi by the author.



Kumiuchi by Magara Jurozaemon at the Anegawa battle.

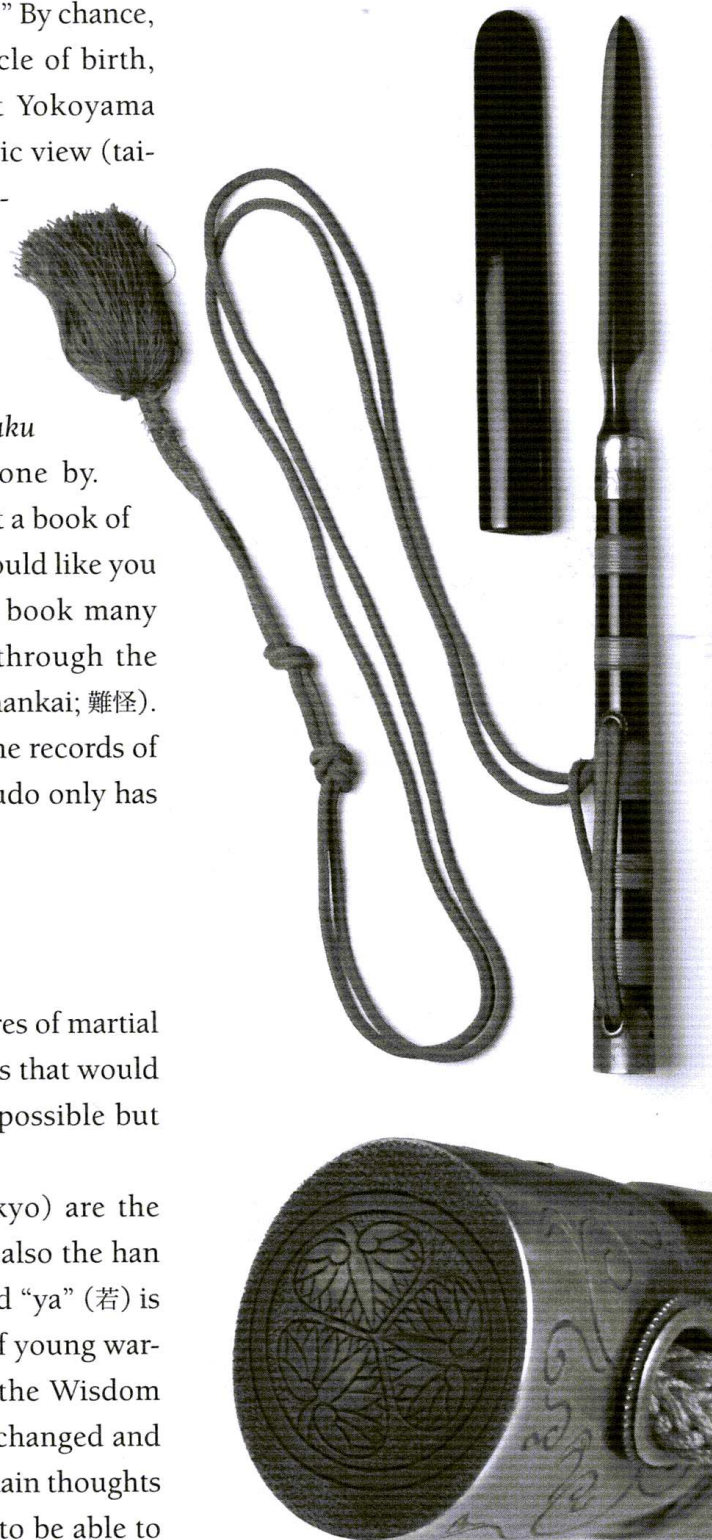
McNeill) Whistler would answer, “Art is born by chance.” By chance, I have just started to paint a scroll of the endless cycle of birth, death, and rebirth. Unlike the great Japanese artist Yokoyama Taikan, whose surname conjures the image of a majestic view (taikan; 大観), my taikan demonstrates my great resoluteness (taikan; 大貫). This book is by no means the great *Tsurezuregusa* (“Essays in Idleness”) by Yoshida Kenko, yet I will resolve to write it just the same, even though it be hard. Times long ago and the present time are connected without interruption. It really is the *Konjaku Monogatari*—literally, a story of now and times gone by. Sometimes I look at myself as Don Quixote, laughing at a book of jests, writing the book of a playful demon. Readers, I would like you to have that much ease yourselves, and reading this book many times as a secret scroll of Budo, persevere and see through the abstruseness (nankai; 難解) to the wonders it contains (nankai; 難怪). Let’s also mention here that you should not just read the records of Budo and think you have completely understood it. Budo only has substance in a world of great dignity.

The Bible of Martial Artists

This book is the bible of martial artists; it is the scriptures of martial arts. In this book, the ideal and actual are joined, things that would seem not to exist have reality and things that are impossible but which you desire to be are made feasible.

It is said that the Wisdom Sutras (Hannya Shinkyō) are the essence of Buddhism. However, the “han” (般) here is also the han of Bugei Juhappan (the eighteen basic military arts) and “ya” (若) is youth; therefore, I interpret “hannya” as the training of young warriors. There is also the logic of Budo hidden within the Wisdom Sutras. In this way, the characters of Japanese can be changed and replaced. Don’t think that only certain characters or certain thoughts are correct—as in Budo and as in life, it is important to be able to use Kyojitsu Tenkanho (the interchange of truth and falsehood). Through Budo Taijutsu, which has become like a World Heritage, the expression of the roots of the unconscious within ourselves, of a way of life: that is the purpose of this book. Through the techniques of Kosshi jutsu, Koppo jutsu, Ninpo Taijutsu, Jutaijutsu, Daken Taijutsu, and the unification of the nine traditions of Taijutsu, one can approach the essence of Budo.

The 32nd Grandmaster of the Togakure-ryū, Toda Shinryuken Sensei, was the Head Teacher of the Koubusho (the school for train-



ABOVE: Uchine—spear-shaped shuriken (throwing blades).

BELOW: The bottom edge displays a carving of the family crest of the Tokugawa shogun. The crest is called Mitsuba-aoi.

ing of the shogun's retainers). However, after the assassination of Ii Naosuke (who was the Chief Minister of the shogun), Shinryuken read the turbulence of the times and the coming destruction of the Tokugawa government and quit the Koubusho, opting for the life of a wanderer, spreading the teachings of the martial arts. Budo has been transmitted through this ability to foresee the essence of things. We hear the truth of Toda Shinryuken Sensei's martial song: "Know that the secret of Taijutsu is the foundation of peace. If you learn this, you can walk the path of the immovable heart."

In the teachings of the martial ways, there is the phrase "Calm presence of mind," and Sir William Osler, the doctor, has said, "For a doctor the most important thing is to remain calm in all situations." Starting with Tokugawa Ieyasu, known as "the General," exceptional warriors have studied medicine. Akiyama Shirobei Yoshitoki of the Yoshin-ryu is known as a famous doctor.

We should also see resuscitation methods as a form of medicine. Formerly, the method of medical treatment called Hichibukugoshinjutsu was learned as part of the process of acquiring Budo Taijutsu. That essence is transmitted as the Scroll of "Divine Mind" (Shinshin no Maki), the Scroll of "Divine Sight," and the third scroll as a method of treatments of all kinds and the knowledge to cure illness. In particular, these scrolls hold sincere heart and sincere feeling as secrets.

Certainly, textbooks can be educational, but when you get into the study (or money) of textbooks, there is a danger of people becoming monsters. Let's write "textbooks" (kyokasho; 教科書) as the "beginning of study" (kyokasho; 教科緒). People who study martial arts should not stop at being one-sided collectors. I would like you to separate from the concept of being a collector and be immersed (senyu; 潜入), or be inspired (senyu; 閃入), by the world of Budo Taijutsu.

Bujinkan Budo Taijutsu Today

The word "expert" (meijin; 名人) can also be written as "life person" (meijin; 命人), and those who protect the life of nature are called warriors.

In the martial ways, we must not overlook the existence of the Shitenno (the Four Devas) that protect the ability of those that are leaders. We can think of the Shitenno as having been called into existence as gods of the military arts that protect Buddhism and protect the world. Let us not forget that they have become the protection of the martial ways.

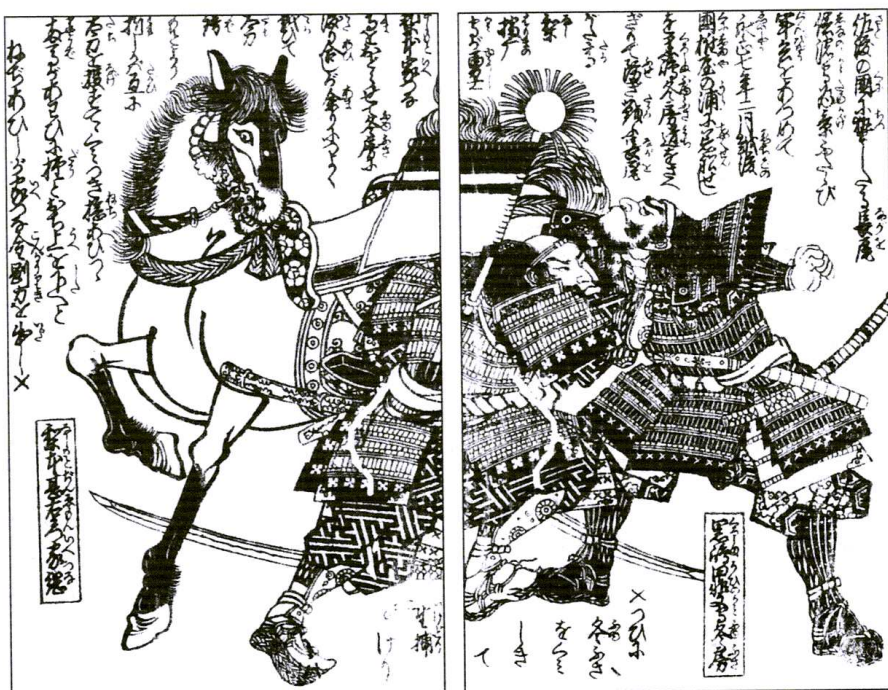
It is said that amongst the Shitenno, Tamonten (Bishamonten) protects the north, Jikokuten protects the east, Komokuten protects the west, and Zojoten protects the south gates of Buddhism and of the warrior class. They are given as model examples of military commanders, four brave gods that protect the four directions of the warrior class, to whom the Prince Regent Shotoku Taishi prayed to protect Japan when the clans of Soga and Mononobe fought their great battles during the Nara period.

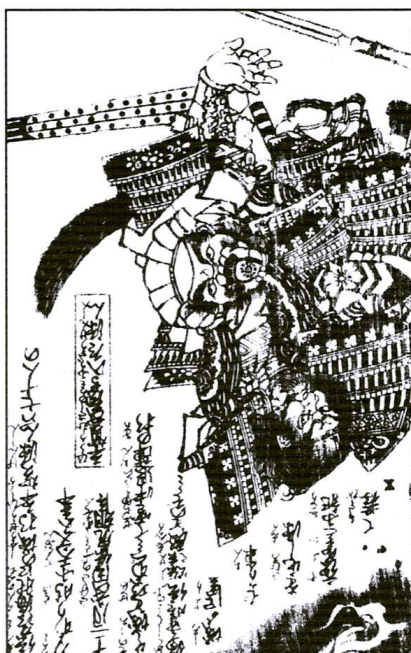
One can hear in the wind that the Cro-Magnon (who liked conflict) massacred the Neanderthal (who did not like conflict). The wind of history blows by freely and passes away. So, let's try listening to the trade winds regarding civilization and humanity. Four great civilizations flowered in Mesopotamia, Egypt, Indus, and the Yellow River; however the Cretan, Mayan, and Meso-American civilizations are worlds that have vanished into the dream of other civilizations created by man.

Looking at this, I live day to day asking, "Is this right?"—these changes in the existence of civilizations, not only for the existence of humankind but also for nature that lacks a voice. Let's write this as the expert (meijin; 名人), or the life person (meijin; 命人), who has the readiness to study through the martial ways. Let's speak about this as experts together (meijin doshi; 名人同志), or "life people with the same goal" (meijin doshi; 命人同志), about the natural world, about all things in nature. The people who talk about this for posterity will preserve the transmission (densho; 伝承).

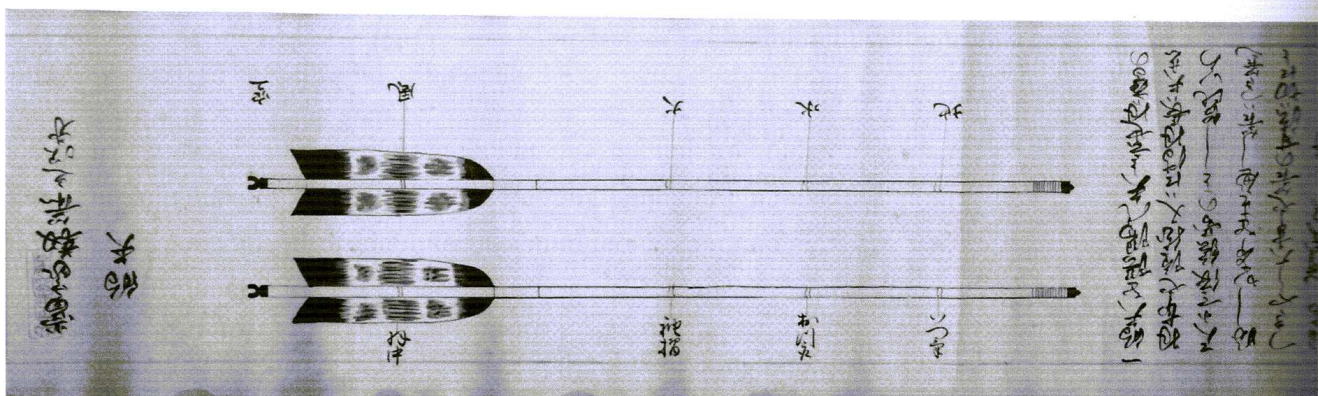


Kodachi by Sanjo Munechika.

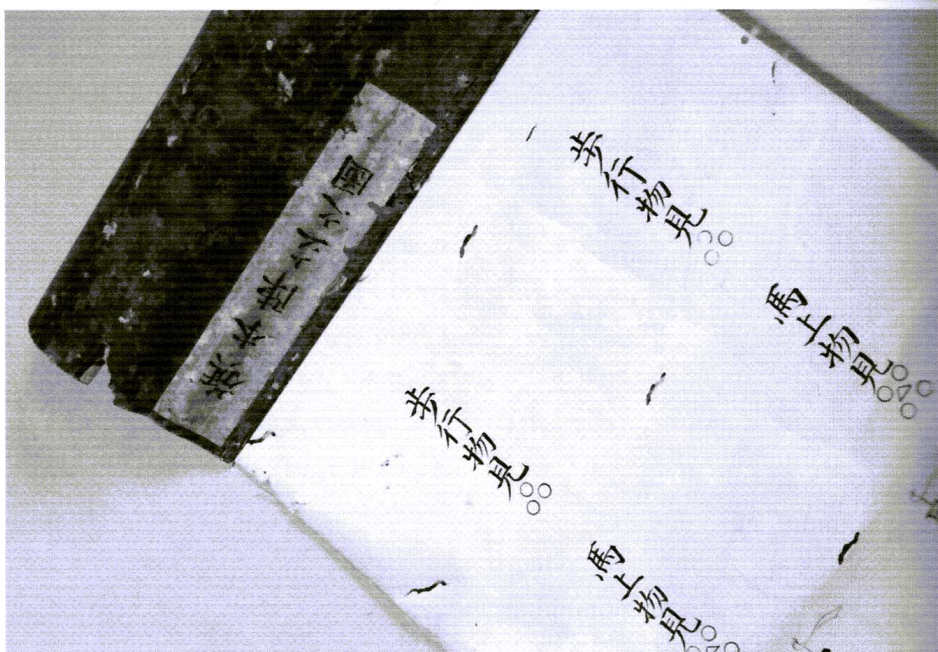




Scroll detailing Japanese archery techniques.



Scroll denoting the military deployment of Hatamoto's troops. Hatamoto was a retainer of a shogun.



A book on Kumiuchi illustrated by Utagawa Sadahide.



CHAPTER 1

Kihon Happo 基本八法

Gyokko-ryu Kihon Happo

玉虎流基本八法

Takamatsu Sensei once said, "This Kihon Happo (eight basic principles) is the like the root of Budo." Talking of the root and branches of Budo, we have to see the existence of a seed. If so, then we must talk of Darwin, who spoke of the origins of seeds... however, we then hear the mutterings of the proverbial question of whether the chicken or the egg came first. In 1951, Ichiro Oga, Professor at the Agricultural Department of Tokyo University, discovered three lotus flower seeds that had been sleeping deep in the ground from long ago in ancient ruins from the Jomon period in Chiba prefecture; they were 2,000 years old. When he planted the seeds in soil, they sprouted and bore a large lotus flower. This became known as the Oga Lotus, the "Oldest flower in the world." This can be thought of as the flowering of the Lotus Sutra. Looking at things that are transmitted by the teacher to the student via the flower and the bamboo like this is one of life's little amusements.

Training in the Kihon Happo

The Kihon Happo is not limited to the Kihon Happo of Gyokko-ryu Kosshi jutsu, but exists dormant within all nine schools that I inherited from Takamatsu Sensei. By learning this Kihon Happo, following the technique of Juppo-sessho as a tool of self-defense, you also learn the use of the knife and pistol and awaken to the sanshin



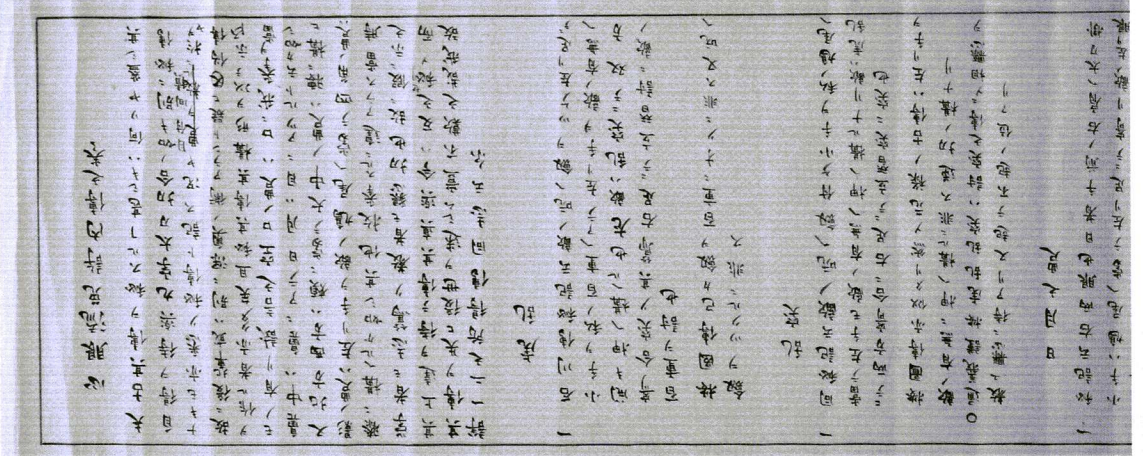
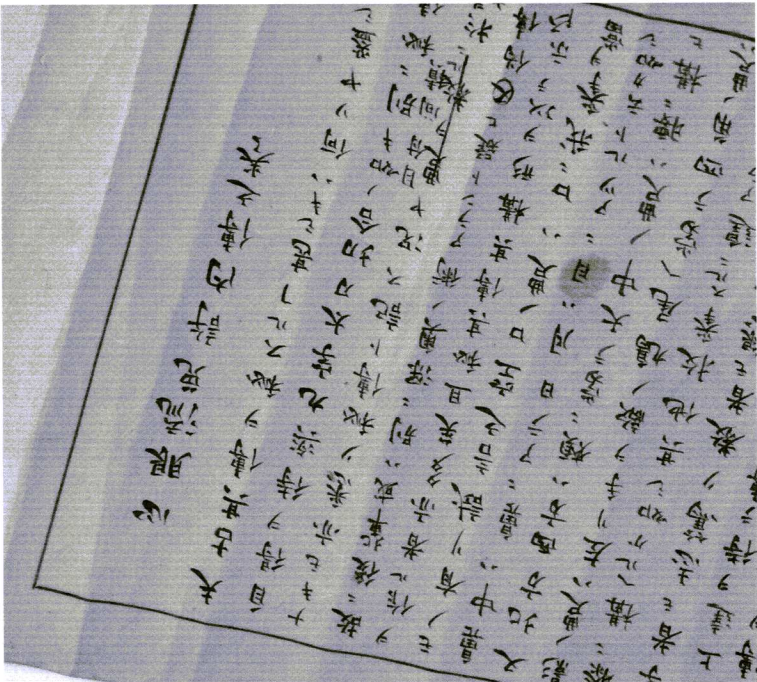
Woodprint depicting Kumiuchi in battle from a famous story about Toyotomi Hideyoshi.

no kata in three directions using blinding, shuriken, and stones, as well as stick fighting. This is in order to develop the basic feeling of actual fighting. At the same time, in the process of this training, the development of the ability to judge natural justice is key.

If you think that the character Ki (基) of Kihon Happo is simply one character and stop there, you will miss the real attitude of Budo Taijutsu. Writing the four characters of Kihon Happo (基本八法) as Kihon Happo (起本八法) you will feel the beginning of Taijutsu, as Kihon Happo (奇本八法) you will see something like kyojitsu, tactics, or strategy of ten-chi-jin; if you write Kihon Happo (鬼本八法) you will see the play of demons; and if you write Kihon Happo (生本八法) you will perceive the origin of life.



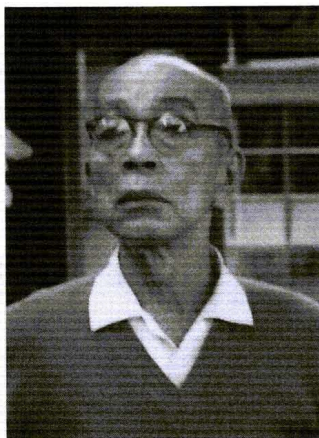
Takamatsu Sensei.



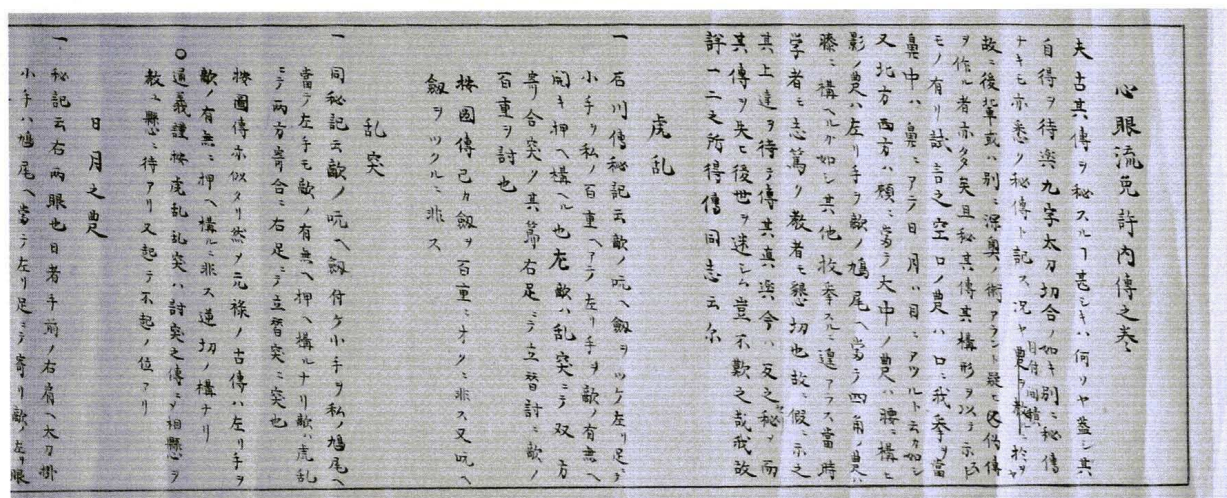
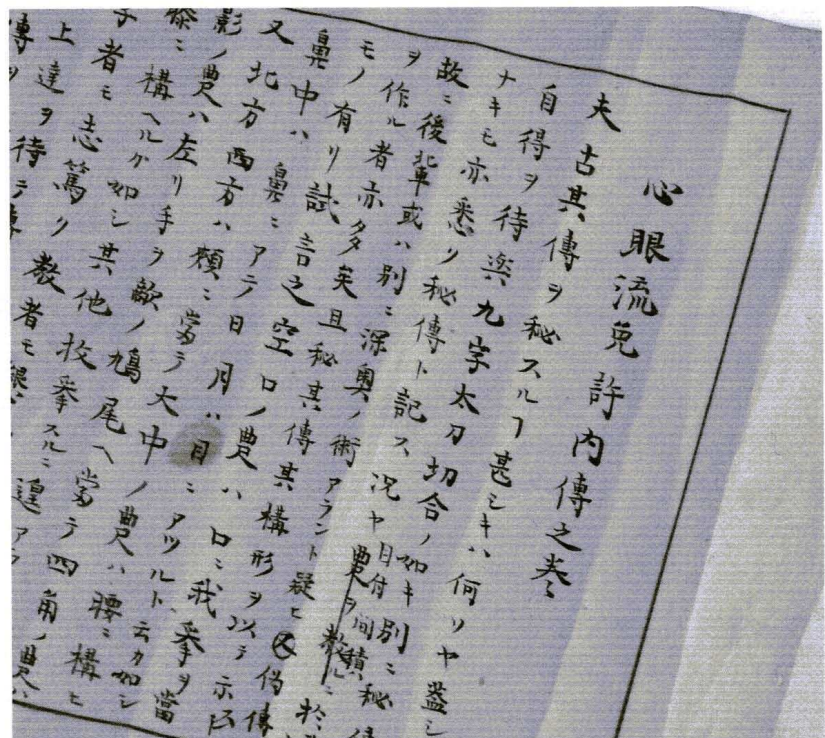
Scroll of Yagyu Shingan-ryu.

no kata in three directions using blinding, shuriken, and stones, as well as stick fighting. This is in order to develop the basic feeling of actual fighting. At the same time, in the process of this training, the development of the ability to judge natural justice is key.

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Takamatsu Sensei.



Scroll of Yagyu Shingan-ryu.

Here I will add something regarding the scroll of kyojitsu, which was transmitted from Takamatsu Sensei, about the essence of kyojitsu. Takamatsu Sensei received the Grandmasterships from Toda Sensei, Ishitani Sensei, and Mizuta Sensei in his youth and as a young man. The martial stories of his younger days that Takamatsu Sensei spoke of, while not the *Arabian Nights*, were both enjoyable and scary; I used to become drunk listening to them.

I felt that Takamatsu Sensei's training in Japan was quite exceptional. I believe the many actual experiences in his younger days and his experiences overseas, in which Takamatsu Sensei risked his life and survived, greatly enhanced his kyojitsu. This may indeed be the biggest secret of martial artists that is handed down. Thanks to this "raw" kyojitsu, I have been able to travel the world for over two decades without any incident. Kyojitsu, we might say, are the "demon thoughts" that have survived the times of kyojitsu that are war and peace. It is the *Guinness Book of Records*. The taste of the Guinness beer that I drank in Dublin, Ireland, has a similar mellowness.



Bronze sword.



The eight loyal brave humans from the novel *Satomi Hakken-den*.



Kabutowari
(sword designed for
splitting the helmet).

Kyojitsu is life and death; completeness (kanzen; 完全) is “to persevere or to continue completely” (kanzen; 貫全). In order to perfect Budo Taijutsu, you must persevere. Bufu-ikkan (“to persevere in the martial ways”)—this is the world of the divine skill of Budo Taijutsu.

I can recall an image of Takamatsu Sensei as if on a giant movie screen saying through thick tobacco smoke: “Kihon Hoppo, persevering in Budo for all this time, I believe it is the root!!” This was in Showa 33 (1958). In the same year, the film *The Old Man and the Sea* also made a big impression on me. Takamatsu Sensei’s words hung alone in the haze, surrounded by silence, just like the old man in his boat. Writing musical notes (onpu; 音符) as “distant warrior” (onbu; 遠武), from all the musical notes, CDEFGABN, comes a thirty-second note, N, as a combination of eight. This is martial rhythm—the strange sounds (onkai; 音怪) of the musical scale (onkai; 音階). This type of expression is a way of quickly understanding the Kihon Hoppo.



Locking performed by the author.

From the time of the sword masters and from earlier periods, the gun was imported into Japan and gun techniques were developed at the same time as the rest of the world. Clearly the gun is a superior weapon, but prevailing thought still revered the sword as the greatest weapon of the warrior. Do not assume the sword is everything in martial arts, for the relationship of the sword to Budo is all too often heralded as just that. I would like you to look very carefully at not just this relationship, but also the relationships between Budo Taijutsu and other weapons.

Regarding the basics of Taijutsu that are the Kihon Happon, I would like you to train giving importance to the “raw sound of the eight ways” (kion; 生音).

Words from Takamatsu Sensei on the Gyokko-ryu Kosshi Koppo Jutsu and Koto-ryu

On the 10th January Showa 36 (1961), the day of Mirror Opening (Kagami Hiraki no Hi), Takamatsu Sensei said the following: “In connection with the Budo of Gyokko-ryu Koppo jutsu, during the instruction from Toda Shinryuken Sensei, I was finally taught that Gyokko-ryu Kosshi jutsu Kihon gata gave rise to the Koto-ryu and is the root from which many other Budo techniques developed.

“Today, on careful consideration of this and in reflecting on the point that Gyokko-ryu is the source of Budo and that it also gave rise to Ninjutsu, I ask



The stance of a warrior.

Budoka

Let me explain how to gain passing points to those who desire to become an accomplished Budoka.

1. To those of both the literary and military arts, let's say that literary (Bun) is worth 5 points and martial (Bu) is worth 5 points.
2. To those that desire to know the literary and military arts consciously, I would answer that Bun is worth just 1 point since it is conscious matter and the subconsciousness is worth 9 points.

So, as for the passing marks for the “consciousness literary and military arts” (this includes both conscious and unconscious), that for literary matters

(Bun-ken) is 6 and that for subconscious martial matters (Bu-sen) is 14, thus 6 to 14.

3. A Budoka's heart is worth 5 points, and by persevering with the martial way (*bufu ikkan*) is worth 5 points. That makes 10 points.

Each of these 3 items contains a maximum of 10 points, which makes for a total of 30 points (needed to get a passing grade to be a Budoka).

This is how I would like you to read this book of Budo Taijutsu.

you (the author, Hatsumi) to teach the Kihon gata Happon as the foundation to students that have joined the dojo and to refrain from teaching them until you have become a master yourself . . .”

KIHON HAPPO GATA 基本八法型

It is said that the Kosshi Sanpo and Torite Goho together make up the Kihon Happon.

KOSSHI SANPO 骨子三法

1. Migi Ichimonji no Kamae 右一文字の構え

In right ichimonji posture. Right ichimonji means a posture in which the right hand is extended out forward, the left hand is in a fist with the thumb protruding out and placed over the elbow joint of the right arm.

Turning the right hand to the right, rotate to the left shoulder from the direction of the hips. As you turn the arm, make sure to change the fist. This helps to frustrate the opponent's attack.

Turning the left hand to the left, the hand half opens; strike into the right side of the opponent's neck at the same time that you step forward with the left leg.

Hidari waza is also the same. Repeat this eight times.

2. Migi Hicho no Kamae 右飛鳥の構え

Raising the left foot to the knee area of the right leg, the left hand is half opened and extended, the right hand is in a fist with the thumb extending positioned in the area of the left elbow.

Turn the left hand to the right, toward the lower left, without changing the position. As before, the hand changes.

The left foot kicks into the opponent's suigetsu (the area of the body between the navel and the solar plexus) as you move forward.

Half opening the right hand, strike into the artery on the right side of the opponent's neck. Turn from the right hip area, positioning at the left shoulder area.

Hidari waza is also the same.

3. Migi Jumonji no Kamae 右十文字の構え

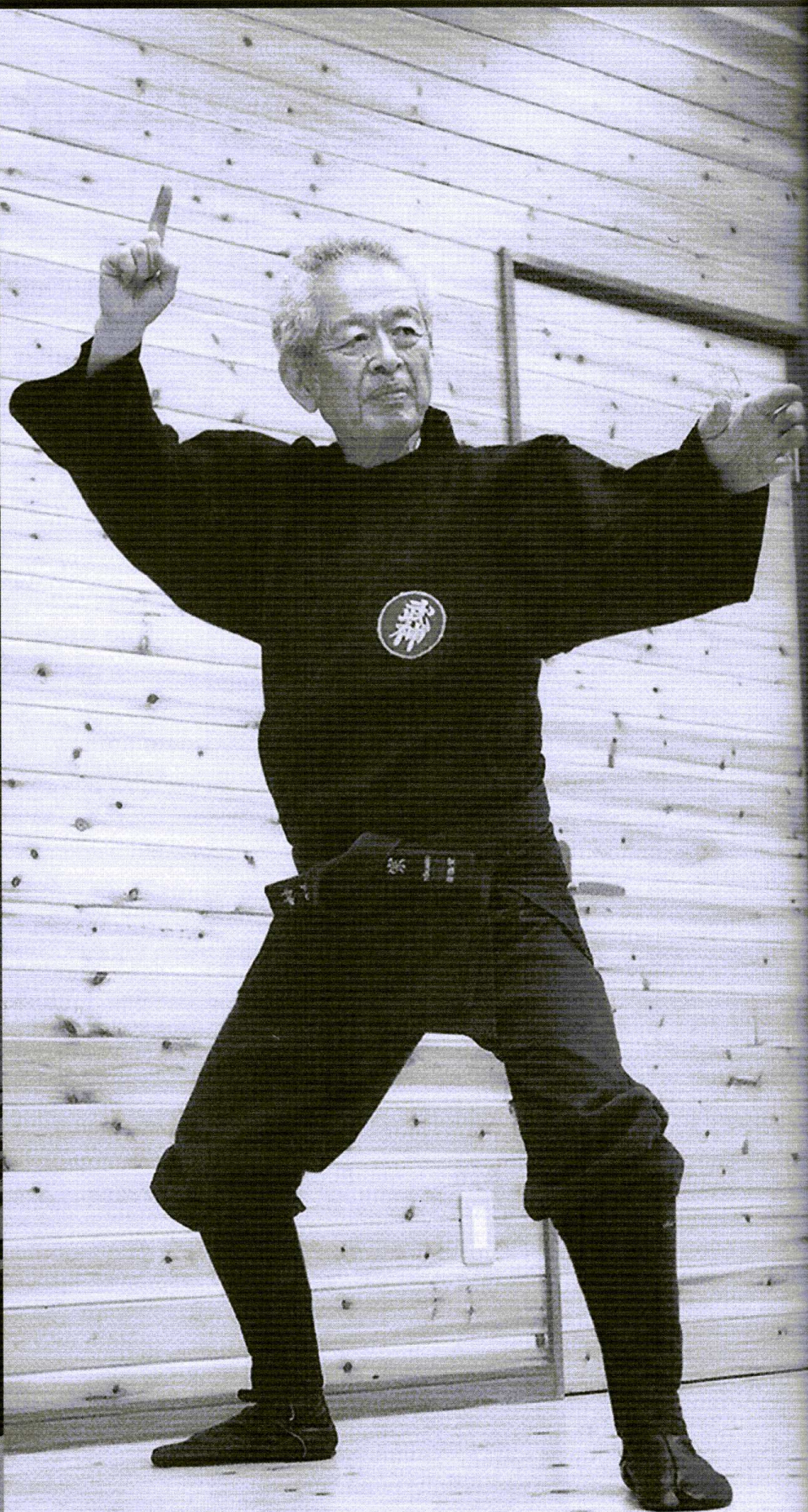
Be positioned in jumonji with the left hand on the inside.

Turning the right hand as it is to the upper right, strike in to the chest area of the opponent with the right thumb. Raise the half-opened hand to the right side.

Turning the left hand as it is to the upper left, strike in to the right chest area of the opponent with the left thumb. Half opening to the right side, raising. At this time, the right hand changes, moving into jumonji.

Hidari waza is also the same.

Kosshi Sanpo



骨子三法









TORITE KIHON GATA GOHO 捕手基本型五法

1. The opponent grasps the chest with their left hand. Drawing the right foot back, lift your right hand up to the outside while reversing the wrist. Turn the wrist and bring it down. At this time, the kuden of the principle of Mune Dori. The receiver places his left hand on the opponent's right hand.

Hidari waza is also the same.

2. The opponent grasps the chest with their left hand and strikes in with the right hand. Receive this with a left-hand fist. At the same time, take the wrist of the opponent's left hand with your right hand and reverse to the outside. Throw as 1. The important thing here is to move the body with the right hand in the center as you place your right hand on the opponent's grabbing hand and they punch in with the left fist. This practice is the first thing.

Hidari waza is also the same.

3. The opponent grasps the chest with their left hand. Changing instantly, take the opponent's left wrist in reverse with your left hand and pull the left foot back, pulling the reversed wrist down. Turn the wrist up, pull the right foot back, and throw.

Hidari waza is also the same.

4. The opponent grasps the right-hand sleeve with their left hand. Pull the right arm together with the body to the right. Wrapping over the arm with a sufficiently large motion, kick the right knee as you take the arm in a lock to throw the opponent. The opponent falls face upward.

Hidari waza is also the same.

5. The opponent grasps the right-hand sleeve with their left hand. Pull the right hand back with the body, and wrap the opponent's left hand from the inside of the right hand. Throw the opponent in reverse as you turn the left foot behind.

Hidari waza is also the same.

The Kihon goes from the "beginnings" (kihon; 起本) to the "novel" and "mysterious" (kihon; 奇本).



The warrior's attire for the legs and feet.



Woodprint showing the warrior Kiso Yoshinaka's troops.

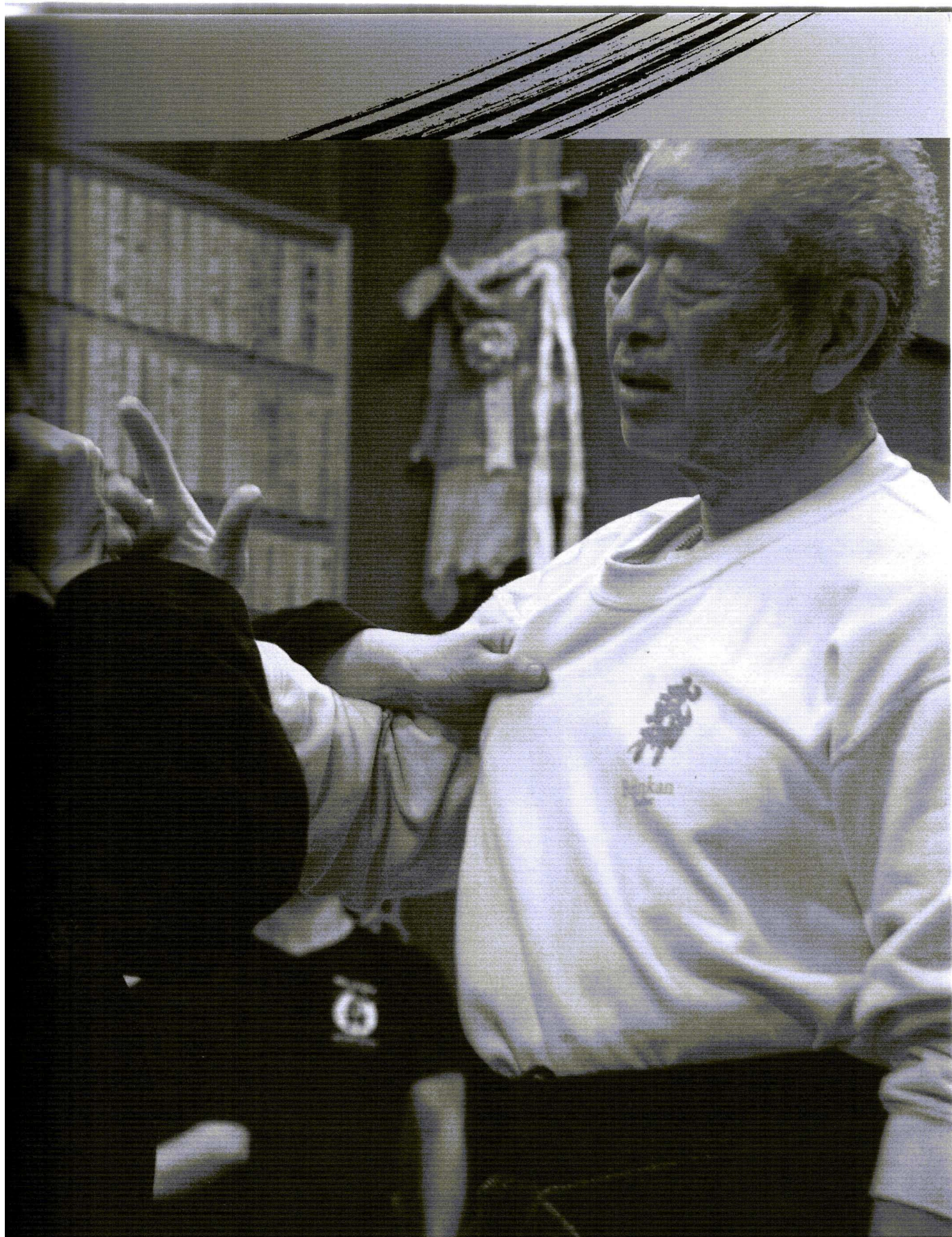




武心初后黄
才内道士



Hand techniques.



Teaching how to grasp.





Kage Ichimonji no Kamae.



Kage Jumonji no Kamae.



Kage Jumonji Ichimonji Hicho no Kamae.



Kage Hicho no Kamae.



Kage Bobi no Kamae.



Kage Hoko no Kamae.

CHAPTER 2

Sanshin no Kata and Ukemi gata Taihenjutsu

三心の型と受身型体変術

The Essence of the Sanshin no Kata

The Sanshin no Kata is divided into the five forms of the Gogyo: earth, water, fire, wind, and “void.” However, in the same way that there is the expression “to be in perfect health” (gotai manzoku; 五体満足), you should understand the whole body of the person (gotai; 五体) and the five elements (gogyo; 五行) of nature. This point is crucial. Speaking of the Sanshin no Kata in Budo terms, understand this as mind, technique, and body (shin-gi-tai; 心技体) and in the idea to conceal or endure the body, heart, and consciousness (mi o shinobi, kokoro o shinobi, shiki o shinbu; 身を忍び、心を忍び、識を忍ぶ). In the Bujinkan Dojo the rank of 15th dan, which is the highest rank, expresses the idea of 3 hearts × 5 elements = 15 austerities; however, potentially this may also overlap with my experience of training for 15 years under Takamatsu Sensei.

The Significance of Paying Respect to the Mirror

Speaking of the Yata no Kagami, one of the three sacred treasures of the Imperial Family, there is a hidden meaning of the Divine Imperial Mirror: seven is an evil number and the number eight, which surpasses the inspirational moments on the verge of life and death, is a number of life.

The mirror has a strange existence in the world. In the story of Snow White in Grimm's Fairy Tales, the Queen asks “Mirror, mirror” and the mirror's answer determines the fate of the lives of the Queen

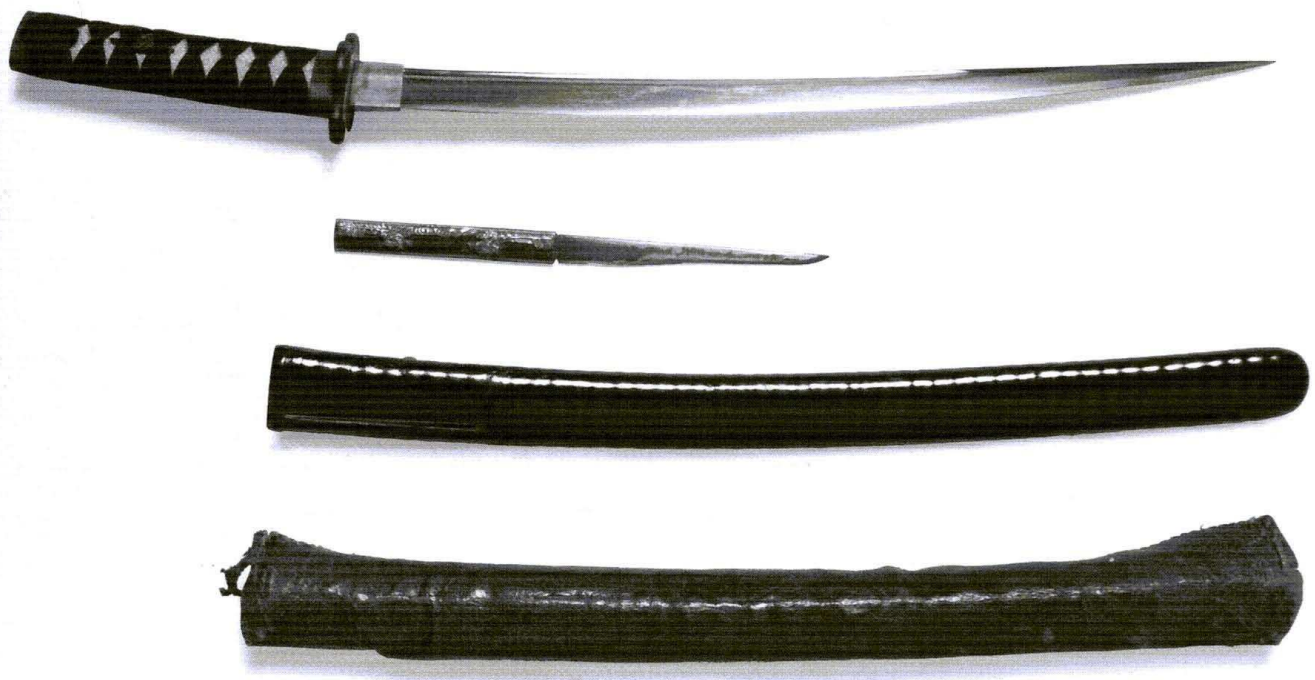


Heaven and Earth become one on the curved sky.

and Snow White. Lewis Carroll's tale in which Alice passes through the looking glass into an alternate world is also famous. We are also led into the world of Orpheus through a mirror in the film directed by Jean Cocteau.

Writing mirror (kagami; 鏡) as model (kagami; 鑑) leads us to the idea of the model of honor, the exemplification of the warrior. From when, though, can we see this model (kagami; 鑑) of the warrior, that image reflected in the mirror (kagami; 鏡)? Let's try to go back to the distant past to the ancient "time of the gods." First, let's listen to the oral tradition of the storytellers of the imperial court in the *Kojiki* ("Records of Ancient Matters;" Japan's oldest historical record). Then, the reflections in the mirrors of historical stories of *Okagami*, *Imakagami*, *Mizukagami*, and *Masukagami*. Let's look at *Heike Monogatari*, *Shomonki*, *Hogen Monogatari*, *Heiji Monogatari*, *Genpei Seisuiiki*, *Jokyuki*, *Meitokuki*, *Oninki*, *Gikeiki*, *Shinchokoki*, and *Taikoki*.

Then, like a magic mirror, the depths of the hearts of mankind are revealed. That is because the flow of settled tears of regret of battlefields that are reflected in the ripples that glitter on the surface of the Sanzu River (The River of Three Crossings, which the dead must pass on their way to the afterlife) reflects the images of silent movies. Switch on, speakers come to life. The song from the film *Casablanca*, "Time Goes By ♪," plays. Then the words of the German legal scholar Jhering, are projected on the screen: "The goal of law is peace and the means to achieve this is struggle."



Sword, kojiri, and leather saya.

SANSHIN NO KATA 三心の型

Chi no Kata 地の型

Start in a natural stance (*shizentai*). From a posture facing to the right, step with the right foot at the same time as extending three fingers of the right hand. Next, extend the three fingers of the left hand at the same time as stepping with the left foot. Both hands are extended, with the thumb of each pressed onto the third finger. The left hand, which has been drawn back, changes into a fist with the thumb extended.

Repeat this three times.

Sui no Kata 水の型

Natural stance. Pull the right foot back, the left hand forward of the left leg. Extend the left hand out straight and the right hand in the area of the belt on the right-hand side is in a fist with the thumb extended. Block. Strike with *shuto* (the palm faces up).

Also on the left. Repeat three times.

Ka no Kata 火の型

Natural stance. Pull the right foot back, the left hand is forward of the left leg. Extend the left hand out straight and the right hand is in the area of the belt on the right-hand side in a fist with the thumb extended. Block. Strike with right *shuto* (the palm faces down).

Also on the left. Repeat three times.

Fu no Kata 風の型

Natural stance. *Kamae*. Lower block. Right strike with the fist, thumb extended.

Also on the left. Repeat three times.

Bufu Ikkan

There is an expression that is key to martial philosophy called *bufu ikkan* (martial way; 武風一貫). In my experience, in the case of an artist's life, whether their art be ballet, music, or painting, if a professional takes even a few days off, the next time they perform it's difficult to get that lost time back. Within the space (*kukan*; 空間) of *bufu ikkan*, that gap, even in martial arts, that magical gap of truth and falsehood (*kyojutsu*; 虚実) can never be overcome. With time off from training you fail to recognize your own inability. This is not limited to the world of victory and defeat—regardless of the way, by having long gaps in your training you merely end up like a

mountain ascetic from Kume [Okayama prefecture]. (Kume no Sennin, according to legend, was an old Buddhist ascetic who attained special powers though years of devoted training. He fell from grace, however, at the sight of the naked flesh of a woman's leg who was washing clothes.) The repetition of daily training leads to the way of a great warrior. I often heard Takamatsu Sensei speak of the heart of a martial artist and of persevering on the martial way, and when I run into a wall, those expressions answer with the grace of Heaven (*tenyu*; 天佑), and consistent courage (*tenyu*; 転勇). That becomes a reincarnation for escaping from hell itself.

Ku no Kata 空の型

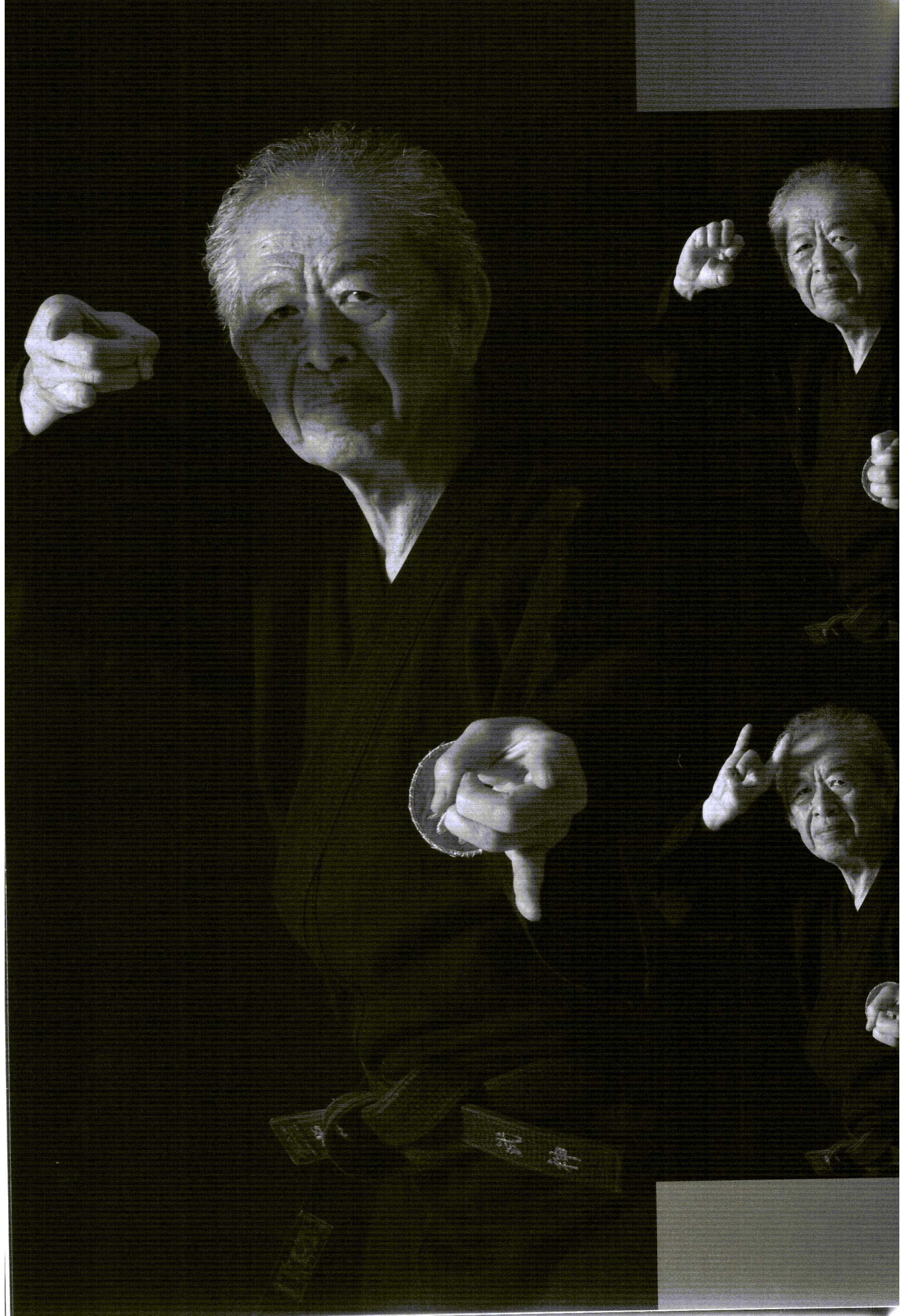
Natural stance. Kamae. Lower block. Raising the right hand up, lowering the hips, kick high with the right foot.

Also on the left. Repeat three times. Oral transmission.











TAIHEN UKEMI GATA 体変受身型

1. Mae gaeri (Zenko kaiten)—Forward roll 前返り(前方廻転)

Two-hand forward roll, one-hand forward roll, left and right, forward roll with no hands, flying roll with two hands (air roll—forward with both hands, forward with one hand; sideways roll—sideways with both hands, sideways with one hand, rolling—flying rolling), natural applications.

2. Yoko gaeri (left and right roll)—Sideways roll 横返り(左右廻転)

Rolling sideways with both hands, rolling sideways with one hand, rolling sideways without using hands, flying roll (air roll, sideways, flying roll), natural applications.

3. Ushiro gaeshi (ushiro kaiten)—Backwards roll

後ろ返し(後方廻転)

Rolling with both hands, rolling with one hand, rolling without using hands, flying roll (air roll, sideways, flying roll), natural applications.

4. Zenko ukemi—Forward breakfall 前方受身

From an upright kneeling posture forward breakfall with both hands, forward breakfall with one hand, from standing (both hands), natural applications.

5. Ryusui—Flowing water 流水

Suiryu (in a standing posture, “flow” to the side), hidari yoko ryusui, migi yoko ryusui, tomoe gaeshi, kuruma gaeshi, natural response.

6. Shiho Tenchi Tobi—Four directions, “Heaven and Earth” jumping 四方天地飛び

Leaping low and far rather than high, in four directions.

*The Heaven of tenchi is in the clouds, the Earth is in the flow.
The habit of water is to flow downhill; however, this is
the start of the climb back up. Oral transmission.*



TAIHENJUTSU MUTO-DORI GATA 体変術無刀捕型

1. Hira no Kamae 平の構え

The opponent draws the sword and assumes daijodan no Kamae. The sword is free to cut down or come from the side. Take the distance of 3 shaku and stand to face the opponent. Remaining in place until they cut in, at the moment they cut, pull the right foot one step back. At the same time, take ukemi, rolling to the right and stand back up.

2. Ichimonji no Kamae 一文字の構え

The opponent's tachi is in daijodan. As above, they can cut freely. At the moment they cut in, roll to a distance of 3 shaku (1 shaku = approx. 1 foot / 30 cm) from the opponent and come back up. At the moment the opponent tries to cut again, leap in and, sitting on the left foot, strike into the suigetsu with the right thumb.

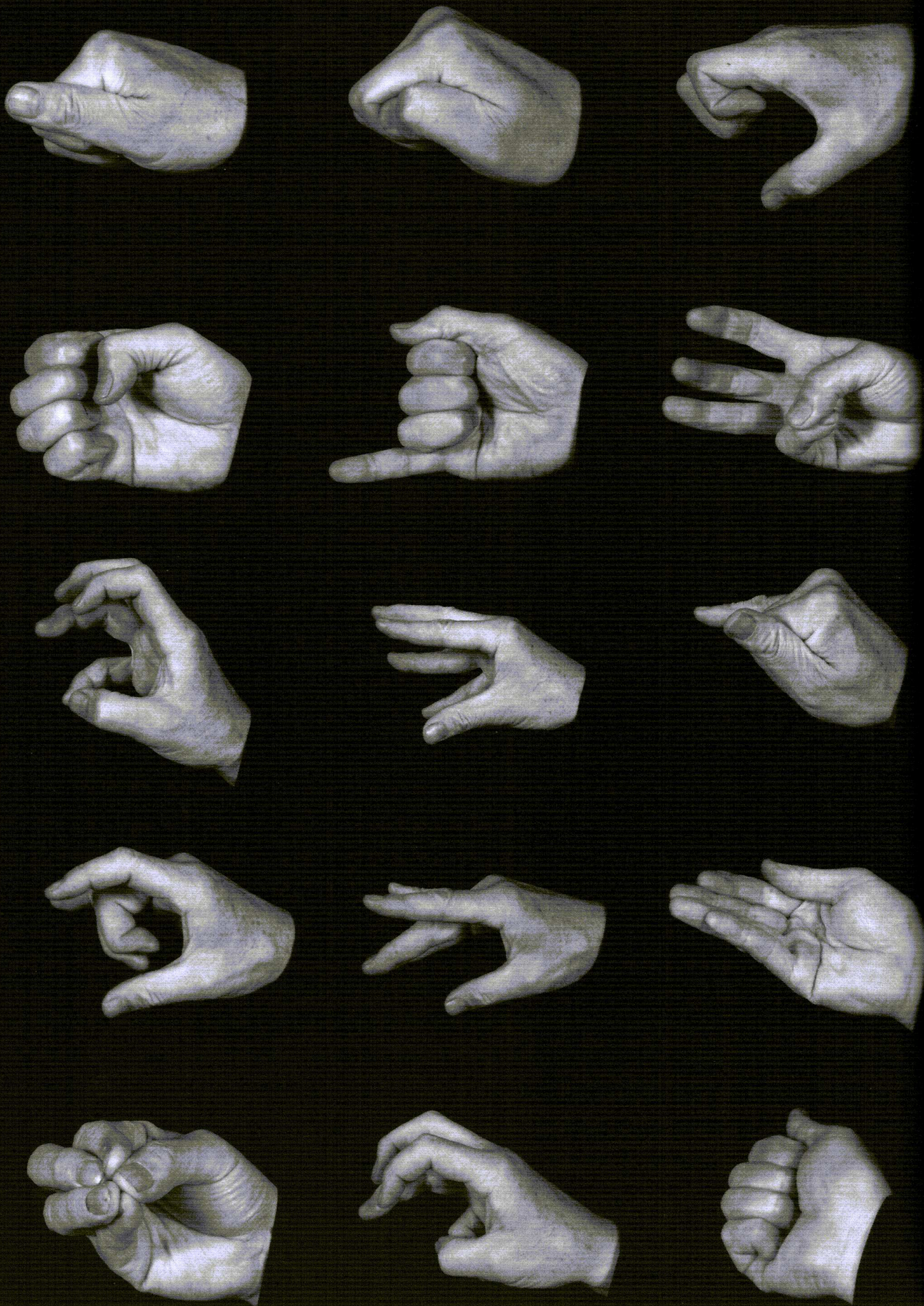
3. Jumonji 十文字

The opponent is in daijodan and cuts in. Next they cut again freely. Shift the body freely to the left and right, then pull the left foot back. Immediately extend the left foot out. Pull the right foot back. Immediately extend the right foot out. Strike into the opponent's neck with left and right shuto.



Don't catch the stick. Make the opponent float in the position of tsuki.

Ukemi and Taihenjutsu.





Kenzen Ichinyo (the fist and all things are one).

CHAPTER 3

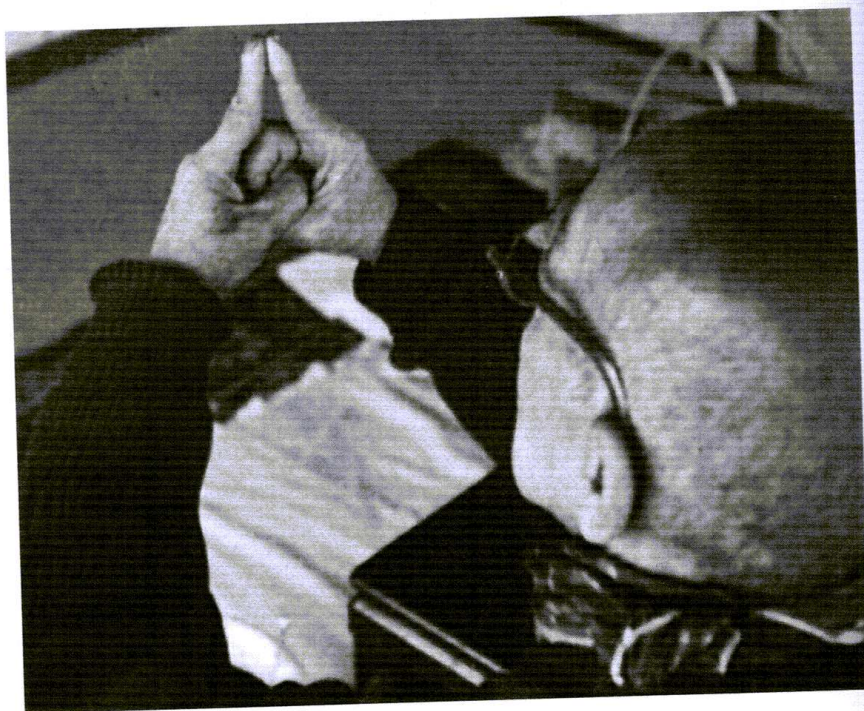
Gyokko-ryu Kosshi jutsu 玉虎流骨指術

Kosshi Sanryaku 骨指三略

It is taught that Gyokko-ryu Kosshi jutsu is the foundation of Japanese Budo. Kosshi jutsu is handed down in three secret strategies (Kosshi sanryaku), which are combined in one scroll. These strategies are the Jo ryaku (Ten ryaku; 天略) no maki, the Chu ryaku (Jin ryaku; 人略) no maki, and the Ge ryaku (Chi ryaku; 地略) no maki. Within the Jo ryaku is the concept of the universe that is the mystery of ever-changing nature in which we are born and develop the spirit of Banpen Fugyo (many changes, no surprises). By obeying the principle of Banka Shizen (ever-changing nature), we can enter the living spiritual power through Ten ryaku Uchu Gassho (heaven, universe, prayer). There, death is changed to life, the spiritual power of man influences the power of nature, and martial peace is treasured. Life and death (shisei; 死生) is the warrior's life (shisei; 士生); the life of the warrior can be found by looking at Bushido in its natural state.

As for the warrior (Bushi; 武士), or the form of war (Bushi; 武姿), all things in the universe have universal gravitation and are drawn to one another, but the warrior must convert this power into the power of self-defense with the force of wind and daring in all things.

Within the Jin ryaku Hanno Banitsu no maki is the concept of facing the opponent and, when you see the essence (kosshi) of the best timing, with the momentum of a flood overflowing, you down



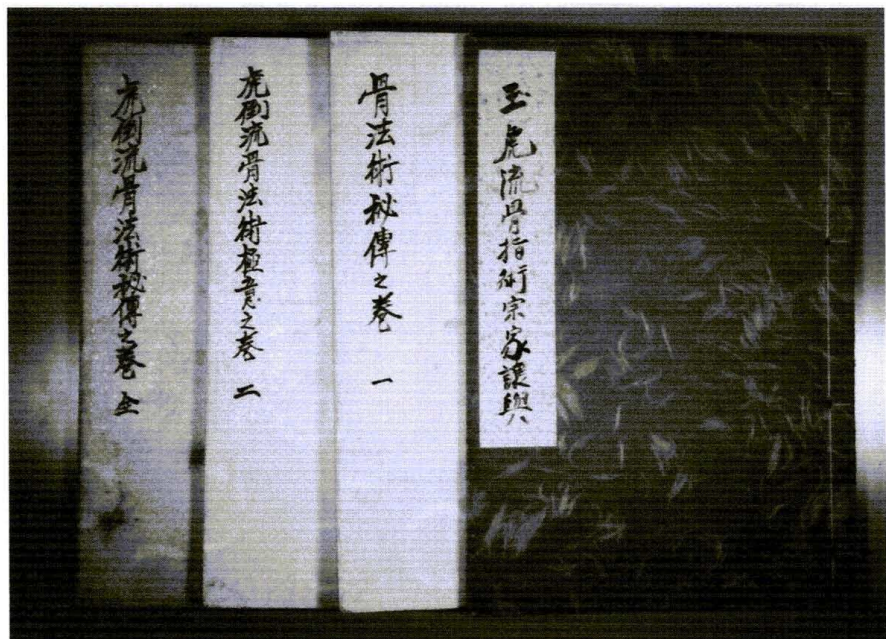
Takamatsu Sensei making a symbolic sign.

the opponent with the power of will. Consider carefully this image of the force of nature in a powerful flood—your mental power should equal this.

It is often said that in the past fortunetellers made use of the concept of feng-shui (fusui; 風水) to advise martial strategists, but if you connect the three secret concepts of universal consciousness, wind consciousness, and water consciousness, and train in Kosshi Taijutsu, you will find the essence of that fusui.



Scrolls of Gyokko-ryu Kosshi jutsu and others.



Secret textbooks of Gyokko-ryu and others.

Bushido and Kosshi jutsu

When studying the history of Budo, training in Budo Taijutsu, and reading the old texts to pass the time, we can first understand the essence of these old texts, then we can hear the way the authors lived their lives and took the measure of their writings. Such books include a collection of avant-garde comic stories (*Seisuisho*) by a seventeenth-century monk or a collection of poetry (*Shoryoshu*) by the famous eleventh-century monk Kukai. One day, when I was being instructed in the secret history of Amatsu Tatara by Takamatsu Sensei, I remember him saying: "The Tatara contains the secrets of religion and martial arts."

Rereading the old texts, my eyes stopped on the character "Tatara." It is said that the wife of Emperor Jinmu (the first emperor) was the Queen Tatara Isuzu Hime no Mikoto. To explain the secret transmission of Tatara that exists in the sacred shrine of Ise-jingu on the Isuzu River would fill an entirely separate volume, so I will just address the main points here.

This secret verbal transmission of Tatara became key to the introduction of martial arts, including martial strategy and sword fighting, throughout the east and west across the whole expanse of the old Tokaido highway that runs through Japan. In Gyokko-ryu Kosshi jutsu there is an extremely important Kihon Happo (eight basic moves), and this Kihon Happo contains eight variations of color (*yakusa*; 八色). Let us consider this *yakusa* as eight variations of grass (*yakusa*; 八草) and the beautiful haiku of the great seventeenth-century poet Basho springs to mind: "A mound of summer grass, are warriors heroic deeds, only dreams that pass?" It is said that the sword Kusanagi no Tsurugi, which was worn by Yamato Takeru no Mikoto, lights the way of the warrior which military officers that serve the imperial court walked.

You can see the flow of time in the past and present of the warrior. Yes, the samurai maintained government for around seven hundred years. Well, from around two hundred years before that when they actually took power. So Bushido has walked this path for around nine hundred years. No, it has run...

Facing the Opponent

First of all, I am in Uchu Gassho, Banpen-fugyou (many changes, no surprises). Astrobiology is shared by all things and every moment in a state of spontaneous natural calamity, and always is in the process of change. Any occurrence can happen at any time. This is the truth of



A painting by Salvador Dali owned by the author.



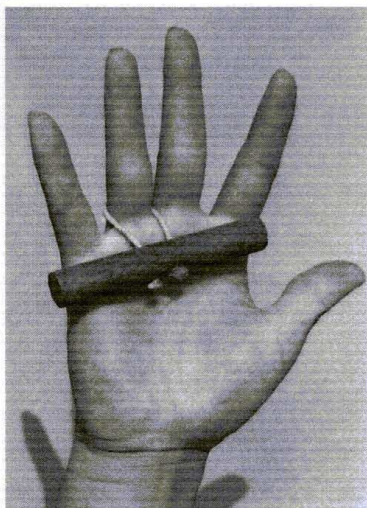
"Kotsu" (骨; bone). Kosshi (骨子) means the "key point." This calligraphy by the author shows the character.



Sakanoue no Tamuramaro, the descendant of Cho Buson, master of Kosshi jutsu and Hicho jutsu.



Finger exercises using walnuts.
Blinding powder has been inserted
into them.



Finger exercise using a stick.

spontaneous change. Therefore, I never go against nature and favor the quiet mind that is never surprised, that remains free from conflict. Followed by *kiai*, assume the position of *Tenchi Inyo no Kamae*.

JORYAKU 上略

Koku 虚空

The opponent comes with a right strike to the face. Block the right strike with the left arm, and immediately strike down with a *shuto* to the *hoshi* on the opponent's attacking arm.

The opponent then comes in with a right kick. Kick up into the opponent's right leg with the left leg, simultaneously striking the opponent's *betsumetsu* with a left *boshi*. Assume *zanshin*.

Renyo 輦輿 (The palanquin of an aristocrat)

The opponent attacks with a right strike to the face. Block with the left arm.

The opponent comes in with a right kick. Kick up into the opponent's right kick with the right leg. The opponent then takes the single *lapel* with the right hand. Strike the right side of the opponent's neck (*amedo*) with a right *shuto*, take the opponent's right wrist with the hand, and pull the right leg back to the side, taking the opponent's right hand into a lock. Suddenly the opponent stands upright, so immediately change and with the left hand grab the area of the opponent's right elbow while simultaneously taking the opponent's right hand in a large reverse to the left. Again kick in with the right foot, knocking the opponent back, and with the left foot kick into the opponent's chest. Assume *zanshin*. Practice these five steps in one instant.

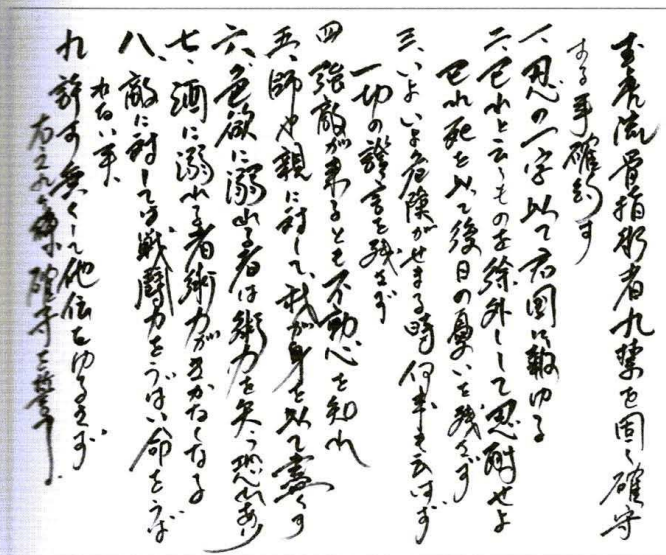
Danshu 弾手

The opponent takes the right sleeve with the left hand. Instantly pull the right hand back, and rotate the right hand to the right, creating a reverse (*gyaku*) on the opponent's left hand.

The opponent comes in with a right strike. Block the opponent's right strike with the left hand, and immediately strike into the opponent's left neck (*amedo*) with a left *shuto*. With the right foot kick into the opponent's left leg, creating *takeori*, and with the right hand reverse choke. The opponent falls on his back. Kick the opponent's side with the right foot. Assume *zanshin*.

Danshi 弾指

The opponent takes the single *lapel* with the left hand. Take the opponent's left hand in *omote gyaku* with the right hand. The opponent immediately strikes for the face with a right strike. Block with the left arm, and immediately strike the opponent's chest with a left *boshi*. At the same time, kick in with the right leg, creating a right *gyaku shime*. The opponent falls back. Kick into the opponent's chest with the left leg. Assume *zanshin*.



Nine prohibitions of Gyokko-ryu Kosshi jutsu.



Shizen tateki no kamae: natural posture facing multiple opponents.

Gyakuryu 逆流

The opponent comes in with a right strike. Take one step shifting to the left side, and receive with the right arm. At the same time, kick in with the right leg. Kick up from the opponent's lower right leg at the same time, and take the opponent's right hand in omote gyaku with the left hand.

The opponent comes in with a left strike to the suigetsu. Receive the opponent's left hand with the right arm, and quickly strike the opponent's right neck (amedo) with a right shuto. The opponent falls back. With the left hand take omote gyaku and lock, kicking the opponent with the left foot. Assume zanshin.

Keo 梟鷲

The opponent comes in for a single-lapel grab. Kick up into the opponent's gedan with the right shin while simultaneously striking from above down into both the opponent's hands. The opponent quickly comes in with a right strike. Immediately block with the left arm, strike the opponent's right kasumi with a right shuto, and kick the opponent's chest with a right kick. The opponent falls back. Assume zanshin.

Hanebi 跳火

The opponent comes from the rear and grabs the neck. Twist the body to the left, drop the hips, and take the area of the opponent's palm of the grabbing hand close to the little finger with your right fingers. The opponent comes in with a right kick. Block the outside of the opponent's right kicking leg with the left arm and immediately with the right hand execute a gyaku on the opponent's right hand and hold for an instant. Twist the body and kick in with a right kick. Cause the opponent to fall down by a wrist lock. Assume zanshin.

Keto 關倒

The opponent comes in with a right kick. Pull the left leg slightly, and with the right leg kick up from below the opponent's right leg. The opponent shifts and comes in with a right strike. Block with the left arm and immediately hit the opponent's face with a shako te (claw-shaped hand). At the same time kick the opponent over with a right kick. The opponent falls back. Assume zanshin.

Yubi kudaki 指碎

The opponent grabs the back of the neck from behind. Instantly drop the hips and twist the body, and with the right hand grab the palm of the opponent's grabbing hand close to the little finger. If this is slightly pulled it creates an opening. At the same time, strike the area of the opponent's chest with a left strike, and take the opponent's right hand into a lock. Pull the left leg back and sit and throw. The opponent will land on his back. With the right foot kick in, then assume zanshin.

Ketsumyaku 締脈

The opponent comes from behind and applies sankau jime. Slightly drop the hip and with the left hand slightly take the opponent's right arm. With the right hand apply pain by using a boshi into the opponent's inner elbow joint. As soon as the opening presents itself, quickly throw in seoi nage. Kick with the right foot, then assume zanshin.

Sakketsu 殺締

The opponent comes from behind and applies a bear hug. Move the hips backward to create an opening and quickly take a lock on the opponent's right fingers with the

right hand. Twist the body to the right, strike back into the opponent's face with the left hand, and throw forward in ganseki otoshi. The opponent falls forward. Kick with the right foot, then assume zanshin.

Teiken 蹄拳

The opponent comes from behind and applies a hagai jime (pinion lock; similar to a full nelson). Drop the hips and extend both arms, then grab both his palms with your hands reversed, and push your thumbs on the backs of his hands. Extend your arms out, slip out to the left, and the opponent will fall back. With only the right hand, throw in kata te nage. Kick in with the right foot. Assume zanshin.

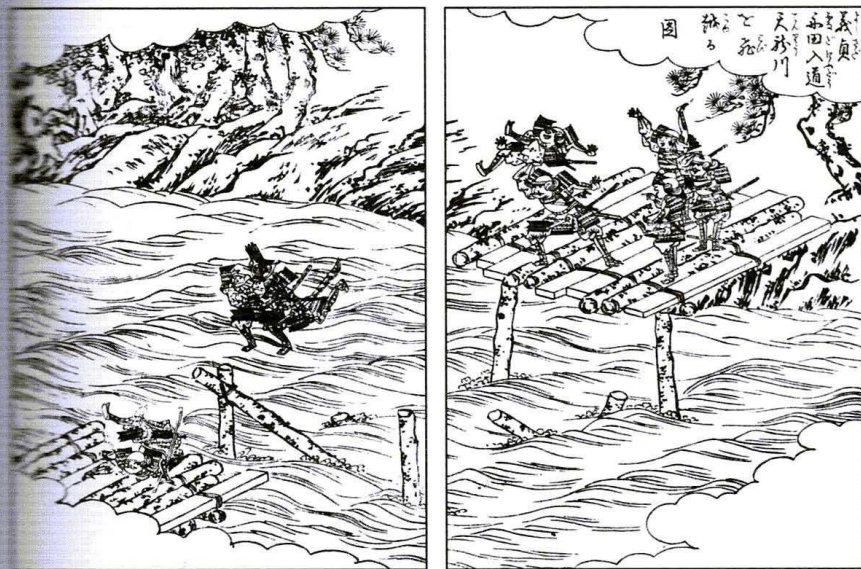


Illustration of the warrior Nitta Yoshisada jumping the Tenryu River.

The greatest secret of Budo is to maintain *Bufu Ikkan* (the way of war is survival). This is the yang secret. Another secret is to nourish the mind without making the first move. Regarding this mindset, if faced with a desperate situation, change from yin to yang. In order

to defeat a strong opponent by yang, control him by yin; defeat the hardness by using softness. Your own power does not beat the opponent, rather he is vanquished by his own power used against him. Do not assume your own power alone will beat him. When you practice you must understand completely the essence of the names of the techniques. This is true not only of Gyokko-ryu but of all the schools of Budo.

CHURYAKU 中略

Facing the opponent, I am in futengoshin gassho; namely, natural spontaneity, to never cease to be in a place where universal gravitation does not exist. With determination to protect oneself with the power of the wind.

Ujaku 烏鵲

The opponent comes in with a right strike. Shift the body one step to the left side and block with the right arm, then quickly grab the opponent's sleeve and pull.

The opponent comes in with a right kick. Receive the opponent's leg with the right leg in yokokeri, then immediately with the right hand that is holding the right sleeve lift the opponent's right arm up, then strike into the opponent's right side with a left boshi. At the same time wrap the opponent's right arm and move to the opponent's left side. Take the opponent's right wrist with the left hand and throw. The opponent will fall back. Kick in with the right foot, then assume zanshin.

Seito 鯖倒

The opponent comes in with a right strike. Block with the left arm.

The opponent comes in with a right kick. Block with the right arm.

The opponent comes in with a left strike to the suigetsu. Block with the left arm and take the wrist. Immediately with a right shako hit the opponent's face and simultaneously take the opponent's shoulder with the right hand.

The opponent falls back. Immediately kick in with the right foot then pull the right leg back and sit. Hit with the left leg. Assume zanshin.

Dashin 挈振

The opponent comes in with a thrust with a kodachi in the right hand. Pull the right leg back and to the side and shift the body. At the same time take control of the opponent's right wrist with the left hand, and quickly strike the sword with the right hand so it flies away.

The opponent comes in with a left kick. Kick up with the right foot from the point below the opponent's left foot. Immediately with the right hand take the opponent's



Suika Kozei no Kamae: posture of attack by water and fire.

right wrist into omote-gyaku and pull the left leg back and throw. The opponent will fall back. Kick in with the right foot and assume zanshin.

Koraku 虎落

The opponent cuts in with the kodachi from a right-hand jodan. Pull back the left foot and shift the body, then block with the right arm and quickly take the wrist. At the same time, strike into the opponent's right kasumi with a left shuto. The opponent attempts to pull the right hand holding the kodachi. Quickly move in and slip under the opponent's right hand and emerge on the opponent's left, then throw with a right katate nage.

The opponent will fall back with an arm lock. Kick in with the right foot, and assume zanshin.

Hosen 蜂先

The opponent is posed with the kodachi in the right and changes to jodan. The opponent cuts in from the right. Drop the body enough and pull the left leg and at the same time kick up into the opponent's right arm with the right foot. Quickly strike to the opponent's throat with a three-finger strike. The opponent falls. Next kick the opponent's chest with the right foot. Assume zanshin.

Ko 樺

The opponent cuts in with a right-handed kodachi. Receive with the left arm and immediately grab the sleeve. The opponent kicks in with the right foot. Drop the hips and with the right arm block to the right. The opponent immediately falls back. Assume zanshin.

Receive with the left hand and grab the sleeve, pull down and receive the opponent's leg with the right hand and lift up, then sit back on the left leg and the opponent falls back. These three steps should be executed swiftly. Assume zanshin

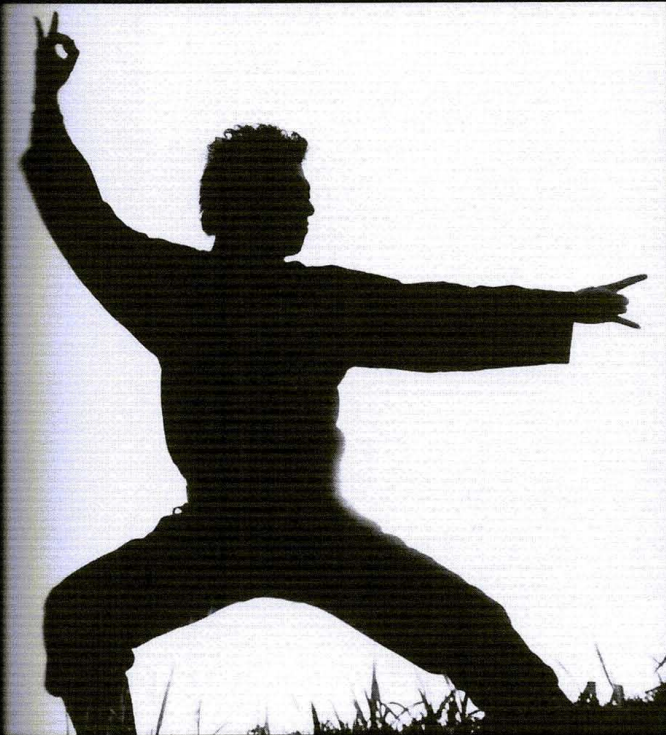
Shien 獅猿

The opponent thrusts from behind with the kodachi. Shift the body by pulling the left leg one step to the left, then hold the wrist of the opponent, whose thrust has thrown him off balance.

Because the opponent's hand is trapped, he kicks in with the right leg. Kick up into the opponent's right leg with the right leg and at the same time move around to the left with the left leg and emerge on the opponent's right side. At that time, lift the right hand up. The opponent will fall back. Immediately pull the left hand back and take the opponent's right hand in omote-gyaku, return to the starting position and sit back with the left leg. Kick in with the right foot. Assume zanshin.

Horaku 崩落

The opponent cuts in from behind with a kodachi. Pull the left leg back and shift the body. Receive the opponent's right wrist with the right hand and hold. Immediately



Suika Goshin no Kamae: posture of defense of mind by water and fire.

take the opponent's right arm and enter in on the right side. With the left hand execute matsu takeori and knock the kodachi out of the opponent's hand.

Keep the opponent's left wrist and immediately strike the opponent's face with a right shuto. Take the opponent's right shoulder with the right hand, place the right foot in front of the opponent's right foot, and sit back with the left leg. The opponent falls back. Kick with the right leg. Assume zanshin.

GERYAKU 下略

Martial arts are kept secret, flowing clouds and running water. Heaven and Earth are one.

—(signed) Venerable White Dragon

Realize that the opponent is desperate. When the opponent is going to start an action, make the posture of Hanno Banitsu, with the hands crossed tightly. The posture expresses the decision of breaking even the rock in the flood.

Shunu 隼雄

The opponent moves to draw the daito. Like a falcon, grab the opponent's sword pommel with the left hand. The opponent attempts to take a step back to draw the sword. Immediately thrust under the opponent's nose with a boshi, thus throwing the opponent into confusion. Immediately take the pommel with the right hand, take a step back, and simultaneously draw the opponent's sword. With the left hand on the blade assume the kamae of a thrust. Assume zanshin.

Shunsoku 隼足

The opponent attempts to draw the daito. As in the previous move, stop the pommel. The opponent strikes the left wrist with the right hand. Shift to the opponent's left side, and take the end of the saya with the right hand. With the left hand, take the opponent's left wrist, and when you lift the right hand it should hold the opponent's left hand by the scabbard. The sword pommel is thrust into the opponent's left leg. The opponent falls back and is held by the sword. Immediately kick in with the right foot and hold the opponent down.

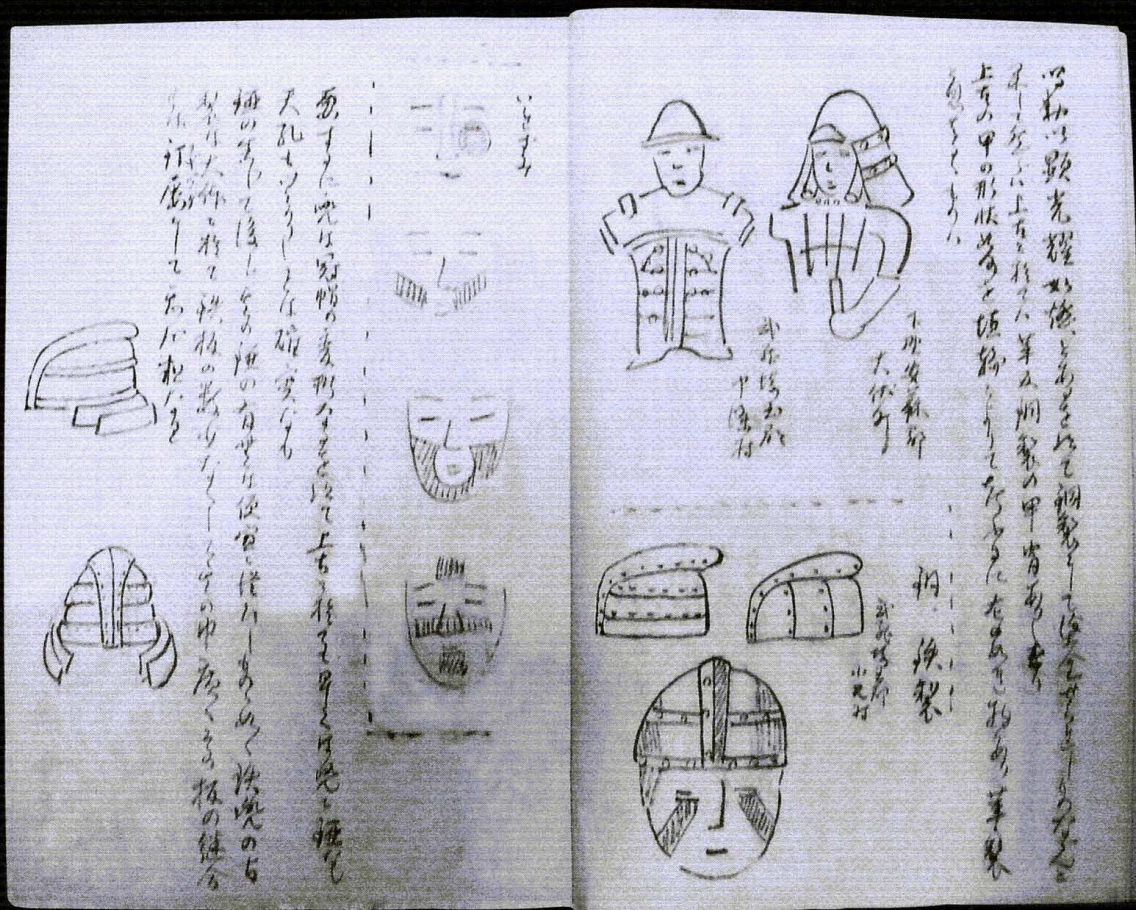
Ichigeki 一撃

The opponent poses in Daijodan no Kamae. Just as the opponent is standing in daijodan no kamae, hold the opponent's right elbow with the left hand, immediately strike the opponent's chest with a right boshi, and kick up with the right foot.

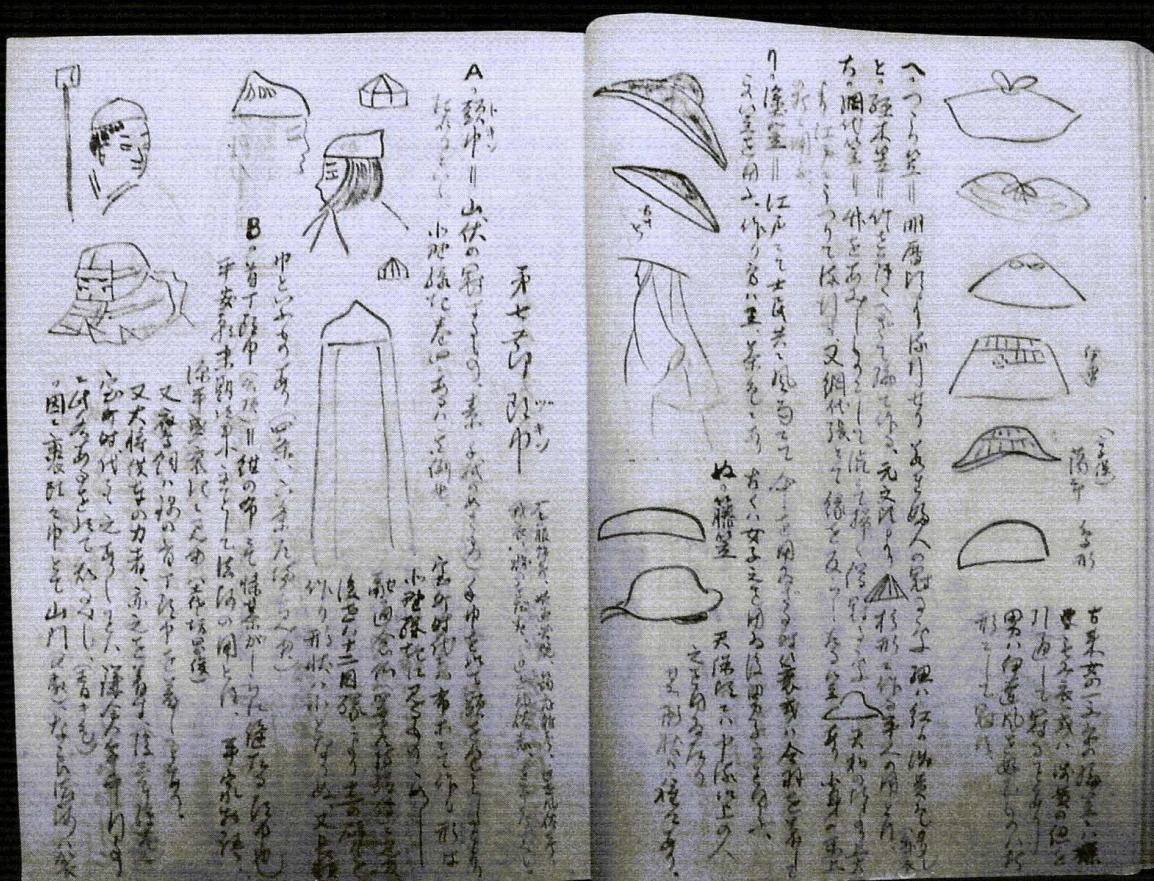
The opponent falls back. Immediately with the right leg kick with takeori to the side of the opponent's right leg. Assume zanshin.

Kaisoku 魁足

The opponent cuts in from Daijodan no Kamae. Shift the body to the left. The opponent's cut flows by the right side and the sword flies away. Immediately kick up into the opponent's right hand with the right leg. The opponent places a hand on the



Illustrations of helmets and tattoos in ancient times.



Braided hats and hoods in the Medieval Era.

kodachi. Strike the opponent's right kasumi with a shuto. The opponent falters. Immediately take the opponent's elbow joint with the left hand, and like in the outer reaping leg throw, reap the opponent up and the opponent falls on his back. Assume zanshin.

Koryaku 掬掠

The opponent cuts in from daijodan. Avoid by shifting with the right leg to the right. The opponent's sword cut flows by on the left side. Immediately take the opponent's right wrist with the left hand and at the same time take the elbow joint of the opponent's right arm with the right hand. Move both legs to the opponent's right so the opponent falls back. Immediately rise and assume zanshin.

Iaifu 意合封

The opponent comes in with a right-side cut with a kiai. Leap back one step. The opponent repositions into daijodan. When the opponent moves into Daijodan, immediately jump in with the form of a left-arm ukemi, strike the opponent with a right boshi to the left chest, and immediately kick in with the right foot. Retreat and assume zanshin.

Chingan 沈雁

The opponent is posed in seigan. Assume futen no kamae.

As the opponent comes with a straight thrust, sink the body and shift to the left. The opponent's thrust flows by on the right. With the left hand strike take the opponent's right wrist and hold it. Immediately align the right hand and sink the body, circle the opponent's hand that is holding the sword over your head to the left, pull back the left leg, and sit. The opponent falls back. Kick with the right foot. Assume zanshin.

Fuu 風盃

The opponent cuts in with the long sword from daijodan no kamae. Shift the body to the left and hold the opponent's sword in front of the tsuba, with the fingers on top holding the tsuba. Immediately strike the opponent's face with a left shuto, while pulling the sword and knocking the opponent back. This is also called "shinken tori." Hold the taken sword in the left hand and cut in to the side.

City Lights

The Charlie Chaplin movie *City Lights* was made in the same year I was born (1931). Edison, the creator of the modern electric light bulb, passed away that same year. When I watch the movie *City Lights*, there is something alive on that screen that makes me see a moment of

overlap between the light (dentou; 電燈) of the street lamps and the way a person receiving tradition (dentou; 伝統) lives with that light. I wonder if those street lamps were gas powered...

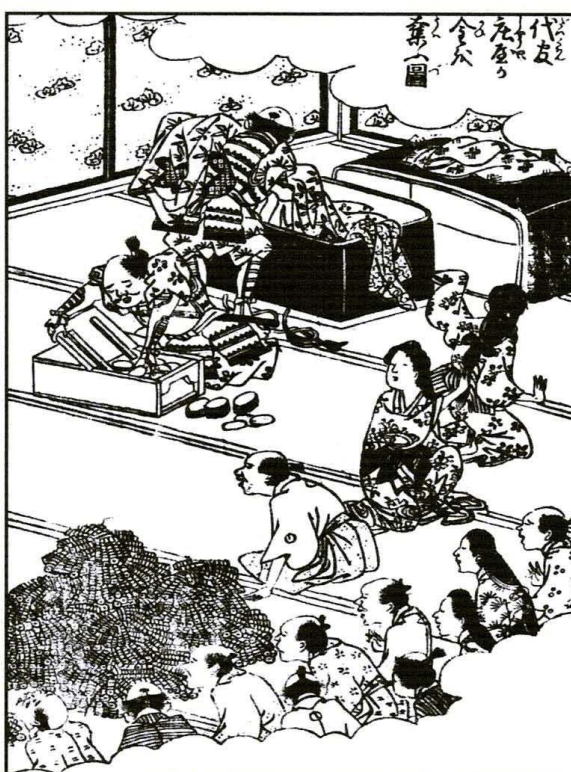
The water cycle of martial arts.

Darwin would also say: "Those that evolve, survive."

Initiation: Marishiten, Hachiman Daibosatsu. Various gods. Shiin Haramitsu, Great Light.



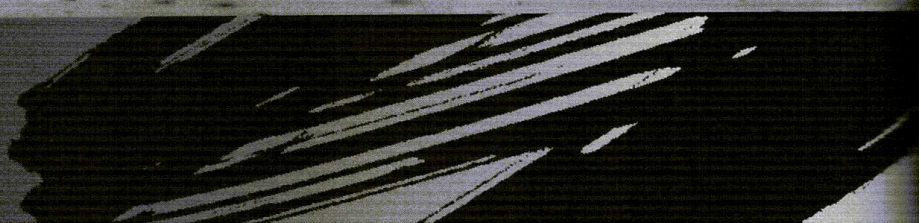
Yura Shinzaemon, brave retainer of the warrior Nitta Yoshisada.



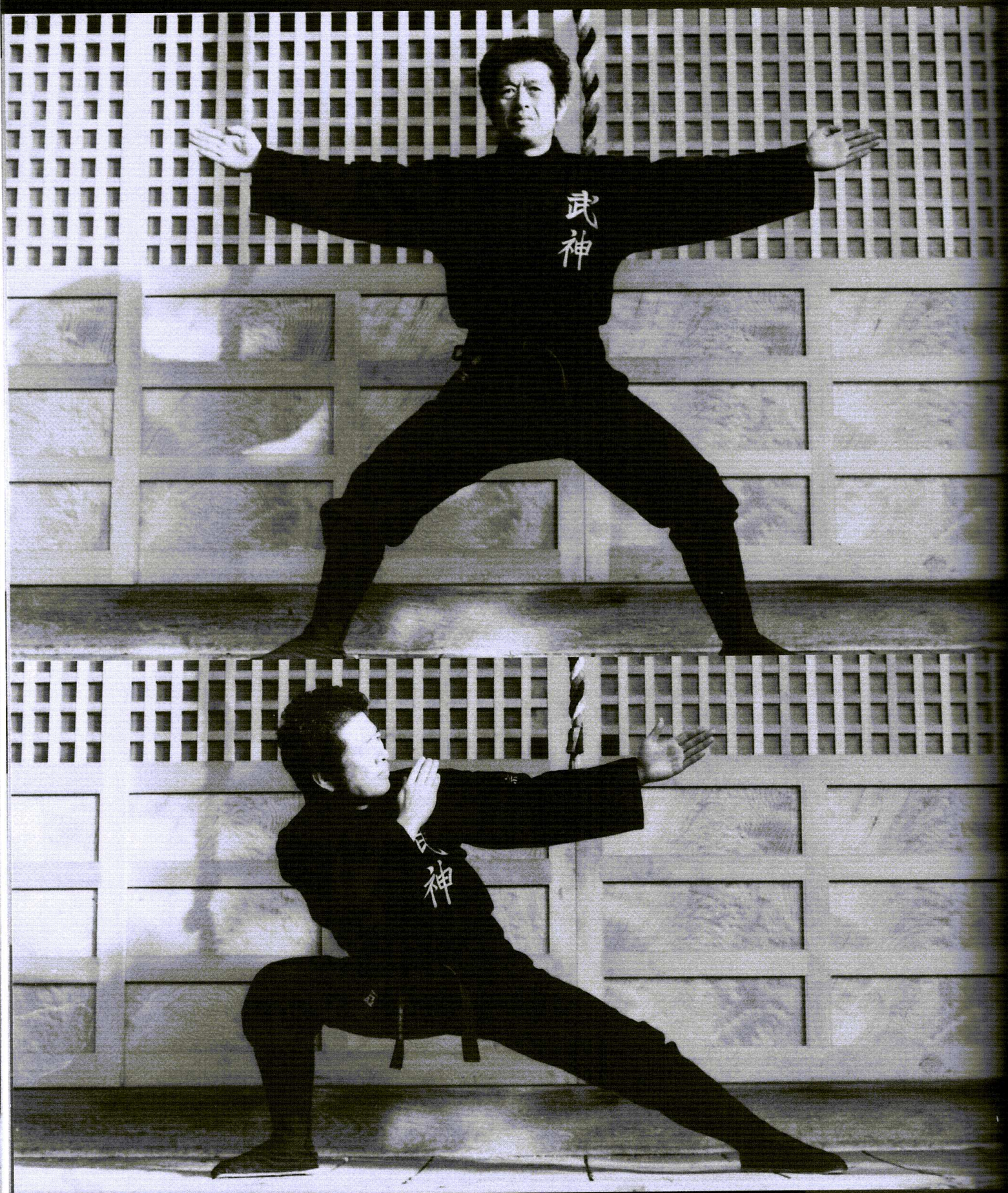
A deputy official with a sword.









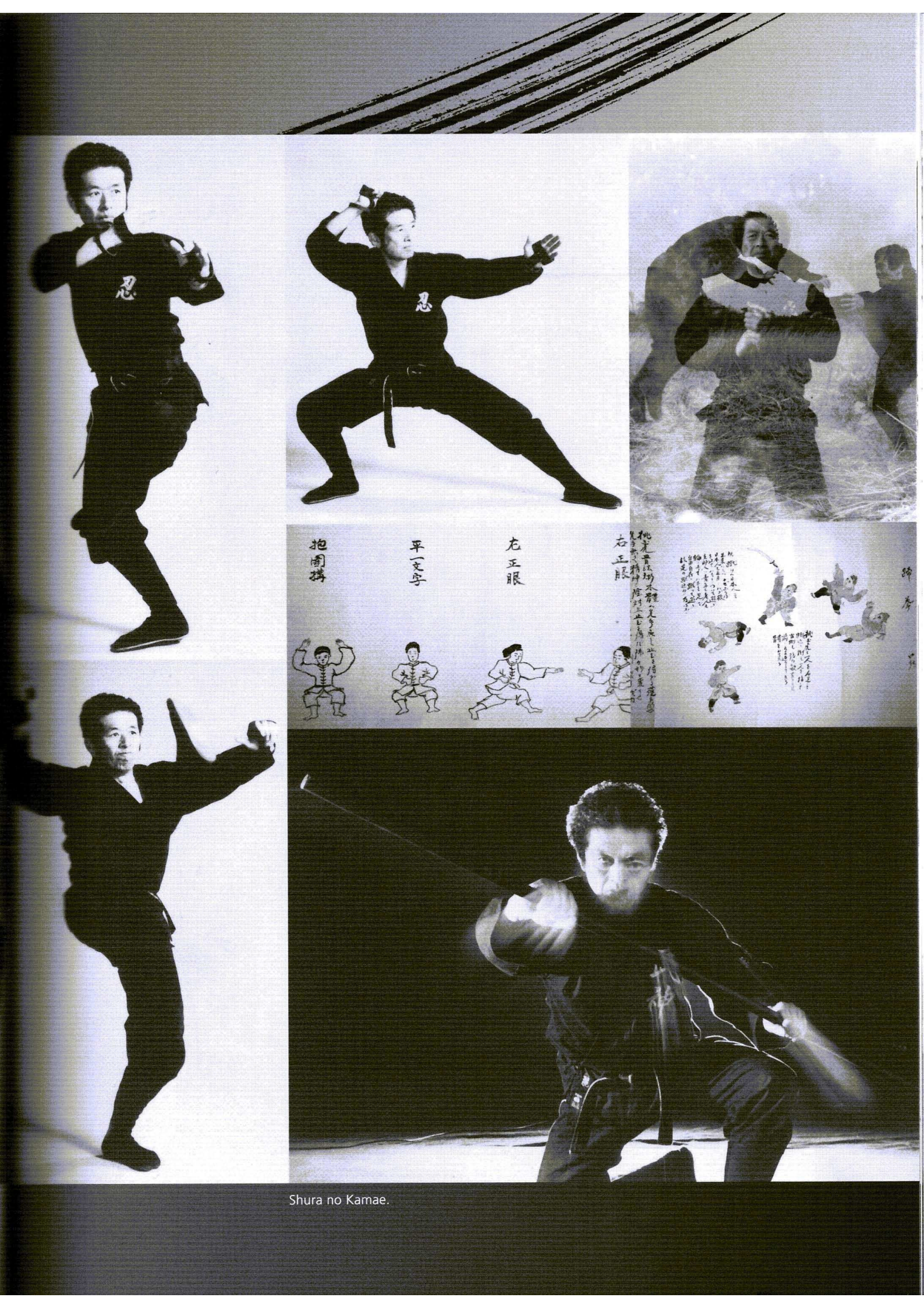


It is said that Kamae is influenced by the structure of a castle.









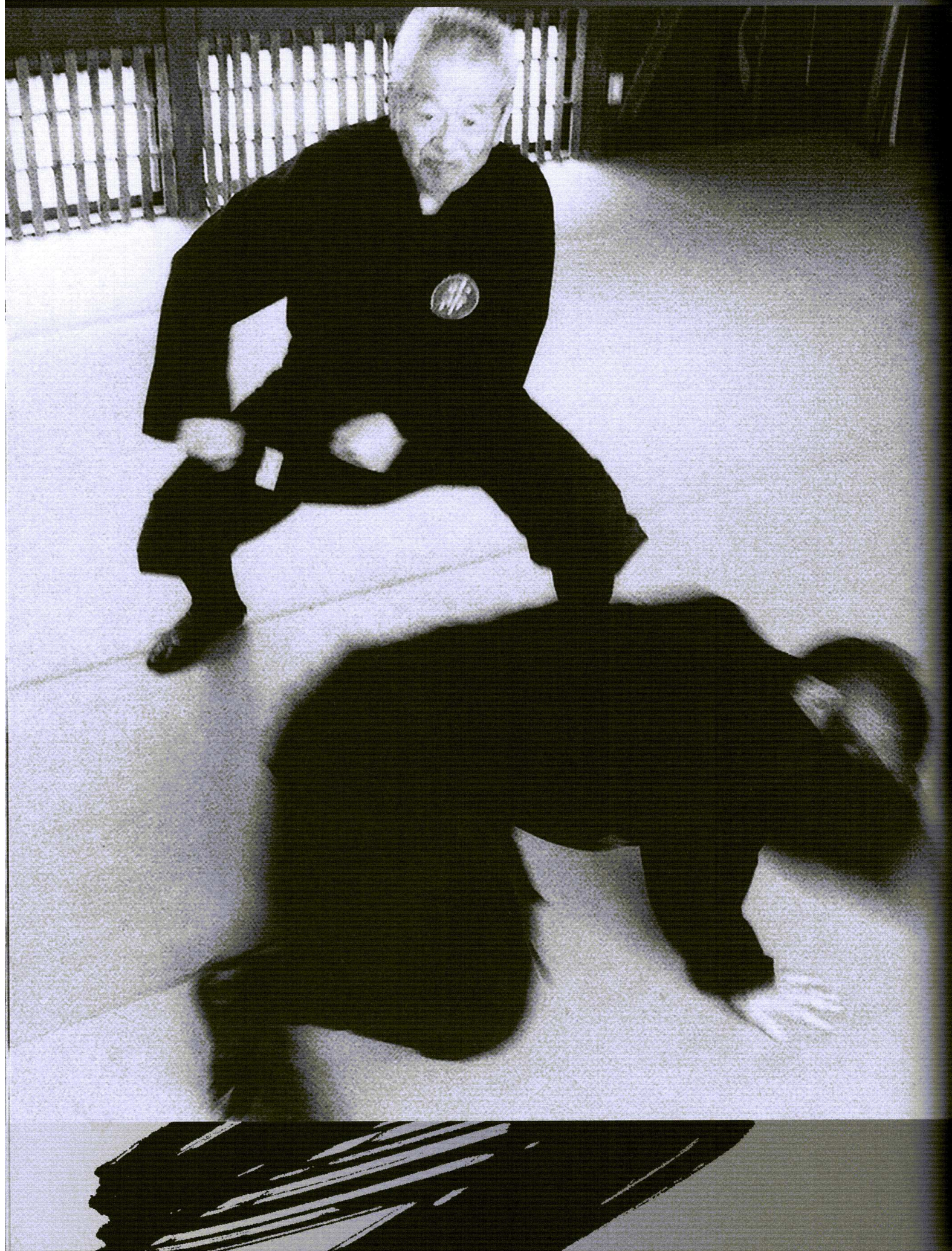
Shura no Kamae.

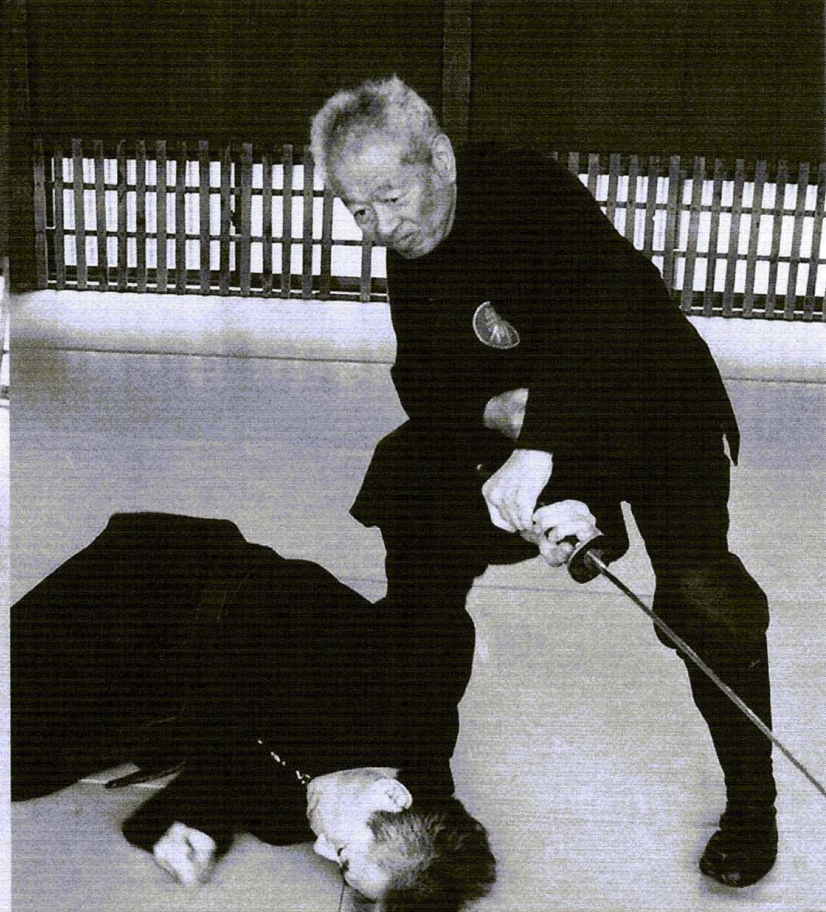
Gyokko-ryu Kosshi jutsu



玉虎流骨指術







Koto-ryu Koppo jutsu 虎倒流骨法術

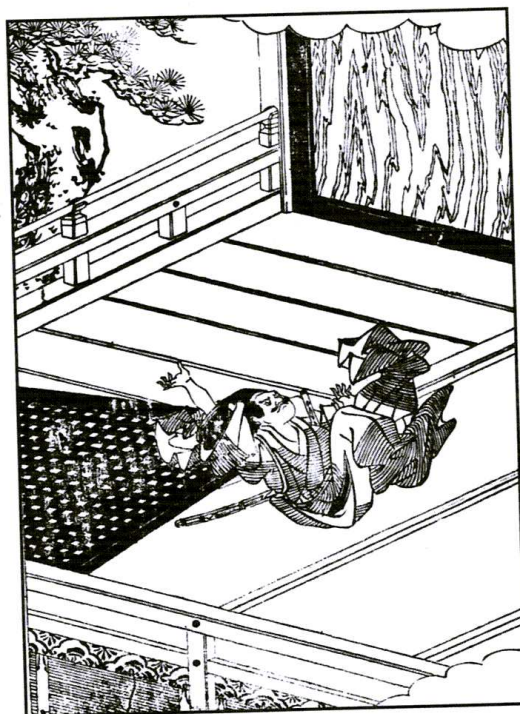
From Great Swordsmen to Clarifying the Way Characters Are Read

According to the martial teachings, it is essential to be able to see the layers of depth they hold. It is there that you find the form of the oral transmission (kuden; 口伝) and that is one of the nine ways (kuden; 九伝), and there is also the admonishing way (yuden; 諭伝).

Receiving instruction from nature's power is the same as drilling for the oil that exists in nature.

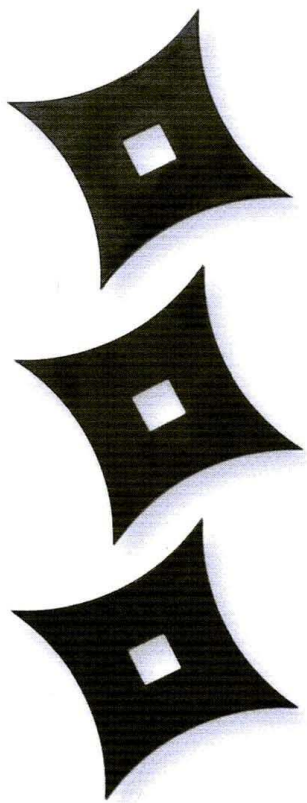
Sonshi (Chinese General Sun Tzu, 544–496 B.C.) said, "Unless you know your opponent and know yourself, you will not win in a hundred battles." Many people believe that knowledge is enough, but knowledge without courage ultimately leads to foolishness.

Simple-minded people (tanjun; 単純) end up losing. And in the



Prince Morinaga throwing one of his enemies. He was well known for his impatience.

吼
旗
鬼
内



Shuriken.

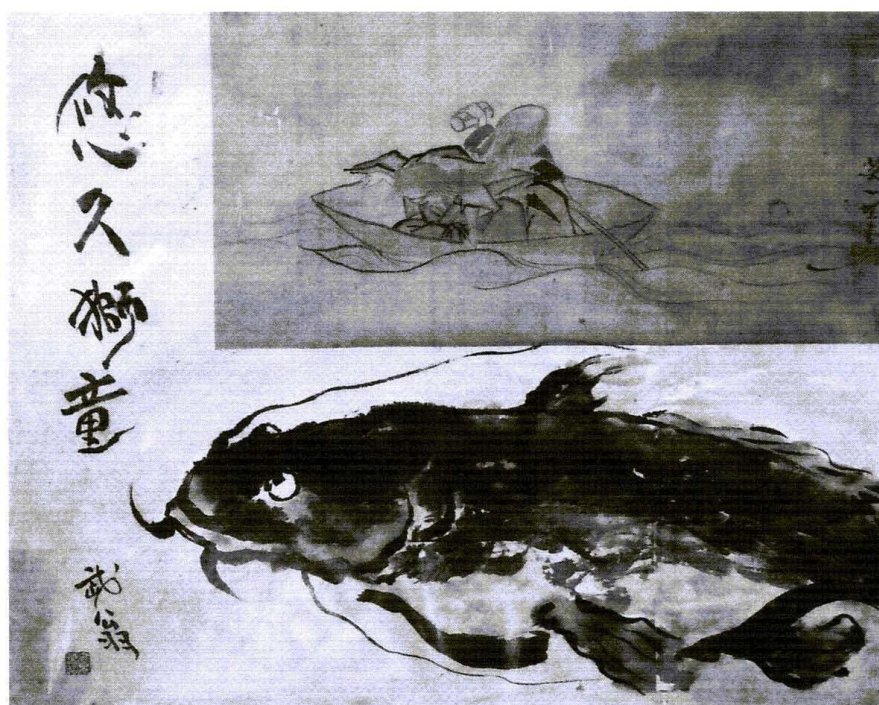
end, they are scattered, having failed to find death. I often use this expression “tanjun,” meaning “simple,” and this word must exist as the soul of relentless purified courage (tanjun; 胆純). The great swordsman Miyamoto Musashi (1584–1645) was said to have won duels against other great swordsmen, including Koizumi Ise-no-Kami (founder of Shinkage-ryu, 1508–78), and he went on to win more than sixty duels in total; but having said that, they were probably always official duels using the sword.

I would like to say here that before these people who are called great swordsmen were born, there were weapons like guns already in existence.

Fighting with guns and swords, the image of the great swordsmen against the missile weapons becomes vile (tanjun; 胆純), the ability to see how easily (tanjun; 単純) victory would be, and to see their courage (tanjun; 胆順) is one of the fundamental ways of living.



Bokuto (wooden sword).



Drawing of men in a small vessel in the river by Hanabusa Iccho, accompanied by calligraphy and drawing by the author.

KOPPO JUTSU 骨法術

Cremated bones scattered into the air, their ashes dance in the sky and between the ocean waves. Life flows and trundles, a person's life is never predictable. Someone who chases the future through predictions is called a swift runner (idaten; 韋駄天). Gather Buddha's ashes and worship them. Regard that scroll as the secret scroll of Koppo jutsu. I know and have inherited the scrolls and traditions of Gikan-ryu Koppo jutsu, Gyokushin-ryu Koppo jutsu, as well as Seia-ryu Koppo jutsu. "Seia-ryu" means "The Frog in the Water Well School" (井蛙流). "Frog" (蛙) is pronounced "kaeru" in Japanese. "Kaeu" is also the word for "return" (帰る)—I strive to record the Koppo jutsu that has returned from the past.

KOTO-RYU KOPPO JUTSU KURAI DORI

It is written that, Koto-ryu, Gikan-ryu, Gyokko-ryu; from each one of these the spiritual posture (shisei) of kurai dori is taken, and it is a great secret.

Migi Seigan

Stand facing the opponent. Keep the legs separated with the right hand out straight, and the left-hand shuto at the right shoulder. The right hand is in a fist/ken, making the kamae.

Hidari Seigan

Stand facing the opponent. Keep the legs separated and the hips lowered with the left hand out straight. The right-hand shuto is at the left shoulder, making the kamae.

Hira Ichimonji

This kamae is standing straight up, both hands in the form of a shuto straight out to either side, in a straight-line kamae.

Hoko no Kamae

Drop the hips and open both hands at the height of the face. This becomes the posture of jumping in with both hands and both feet.

Bobi no Kamae

Standing upright with the right shuto extended out to the front and the left hand at the hip.



Three brave retainers of the warrior Kusunoki Masashige.

The five kurai dori of this image are called "goho." From these kamae, you would move sideways like a crab. This way of moving by crossing the legs in the form of an "x" is called "sokushin sokuho" and was used by Ninjutsu practitioners as a method for running sideways. By practicing this walk, someone who was normally able to walk 10 ri in a day (an old unit of measurement in Japan—1 ri is equal to about 4 km) would be able to walk 16 or 17 ri. This method makes walking along narrow paths much easier, and at the same time allows your body to react smoothly and to jump easily in against an enemy's attack. This requires good, hard training.

Migi seigan is the kyo kamae. The weight should be over the left leg. Watch as the opponent comes in, and if you are able to lightly shift the weight over to the right leg, the opponent will continue by and not hit you.

Hidari seigan is said to become a kamae of the fist and leg and the like striking. Hira ichimonji is showing the opponent your openings, at any time you are in position to extend fists or fingers into the opponent's head.

In hoko no kamae the hips are dropped low and both hands open at the height of the face. This becomes the posture for jumping in with both hands and feet.

Bobu no kamae is done calmly; the opponent can come in at any time, and you use a non-hostile posture with only the right fist. This becomes a kamae of expressing dignity.



Plate with a picture on *bufu* by Takamatsu Sensei.

FISTS

As for everyday training methods, wrap the dojo pillars with straw to the same thickness as a human body. Above that, tightly wrap it with cloth to make it solid and practice toughening up your fists, finger tips, and the ends of your feet. When striking, imagine that you are applying the strikes to the neck, side, and lower body. This practice chart is:

1. Thumb.
2. Thumb joint. Most people only think of using the end of the thumb, but the thumb joint can also be effective.
3. The five fingers. Use them just in front of the mirror.
4. Two fingers. Use the index and middle fingers and put some strength into it.
5. Use the index, middle, and ring fingers, by bending them forward 1 sun (old unit of Japanese measurement—a little more than 3 cm).
6. When using a shuto, have all five fingers extended. In the case of a fist, it is often taught that the thumb should be tucked inside the fingers, but it is far more effective to keep the thumb on the outside.
7. When striking to the face, aim for about 1 sun (about 3 cm) above the eyelashes.
8. With the leg you can use the shin, tips of the toes, or instep. A master can use the shin to kick in with gedan keri. The toes can be used to hit into gedan, asagasaki, sai, kaku, and yaku. The instep can be used to hit into vital points like the kyuketsu, the suigetsu, and the face. Also, when striking using the five extended fingers, making sure to spread them wide. This is called "shiten hakko no issen." When kicking against a practice dummy made of straw, use the kopotou of the tips of the toes, and according to those techniques the training should be hard. Make sure to have proper form; it is vital to practice properly without rushing.



The book *Bushikun* (The Principles of Bushi).

SHODEN GATA 初伝型

Yokuto 掬投

The opponent comes in to get the sleeve and the chest. With the right thumb tip, thrust up into the yugasumi kinketsu. With the right shin, thrust up to the gedan. With the left palm, thrust up into the gankotsu.

Ogyaku 押虚

The opponent comes in far enough to get a right koshi nage. With the left thumb, roll into the shichibatsu on the opponent's right hip. With the right fist, strike into the opponent's butsumetsu, then knock the opponent down. At the same time as the opponent comes in to throw with a right koshi nage, by first extending your right hand out to the rear the opponent's throw becomes ineffective. Pressuring the thumb on the shichibatsu will render the opponent unable to stand for seven days, so take great care with this form.

Koyoku 抗掬

The opponent comes in to strike with a right fist. Deflect with the left arm, with a right niouken strike in to the opponent's omote kimon, at the same time extend the left arm in underneath the opponent's right armpit, then throw with left seioi nage.

Shito 拵倒

With both hands the opponent comes in to choke with ryomune dori (two-bust grab). At the same time, counter into the kasumi with the joint on the right thumb, pull the left leg (back), and by twisting the body the opponent is knocked down. Use the thumb on that left hand to get the opponent's right hand in omote gyaku, locking it up.

Hosoku 捕捉

The opponent comes in with the left hand and you strike with the right fist to the chest. First block the fist with the left arm, strike into the koe with the right thumb, strike into the opponent's face with your head, and knock the opponent down.

Hoteki 放擲

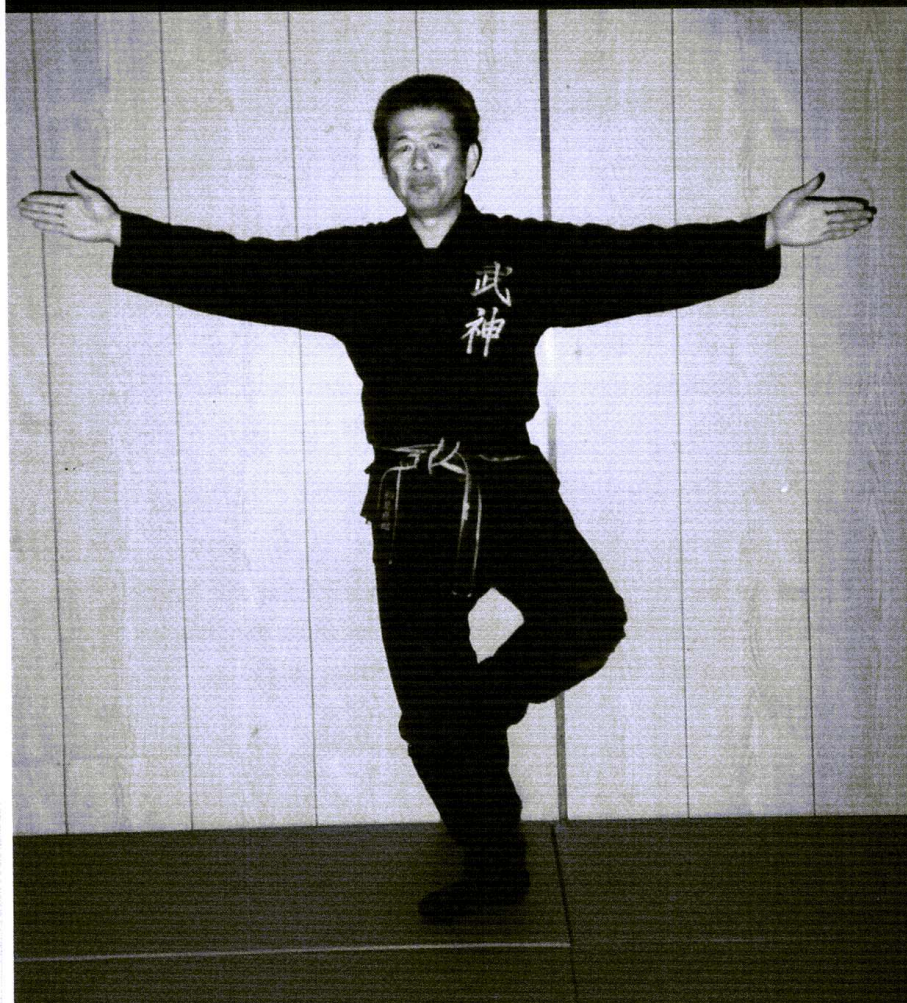
The opponent gets the chest with the left hand. The right hand strikes in. With the left shuto, strike up into the opponent's right hoshi with hane age and with the right thumb strike into the left hand of the hoshi. Catch hold and push up on the upper part, insert the right hip, and throw.

Shato 斜倒

The opponent is the same as before, left hand to chest, coming in to strike with the right fist. Deflect the right fist with the left hand, strike with the right thumb into the yugasumi, and at the same time with the right shin kick up into the opponent's suzu to knock him down.

Kotsuka for Ninja or Shugensha.

Koto-ryu Koppo jutsu Kurai dori



Hira Ichimonji.



Crossing the legs.

虎倒流骨法術位取り



Hidari Seigan no Kamae.



Migi Seigan no Kamae.



Bobi no kamae (iko no kamae).



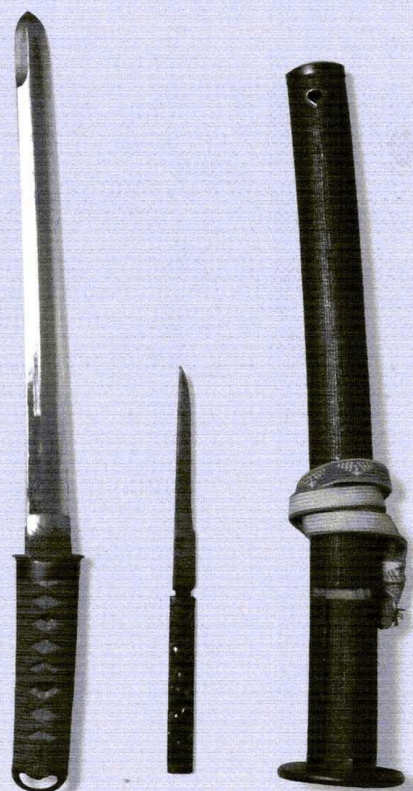
Hoko no kamae (hisei no kamae).



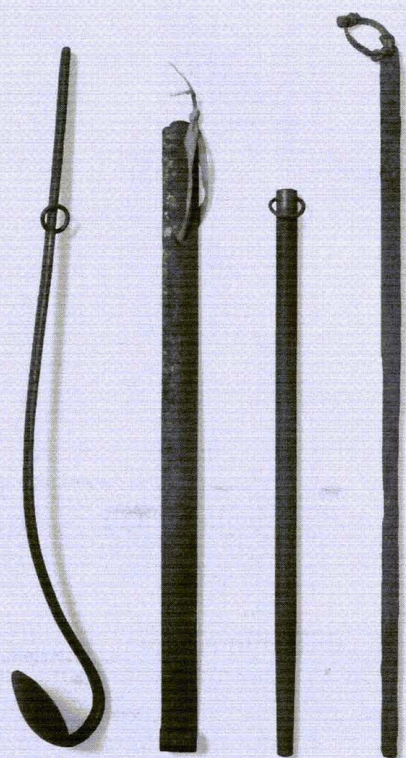
The five Kurai dori are called Goho. The crossed-foot pattern is related to the Yokobashiri (side running) by the Ninja.



Sukimi no kamae.



Sword and hidden sword guard.



Iron tools used by priests.



Koppo

骨法





Keto 掛倒

The opponent comes to get both sides of the chest. Strike at the same time with the niouken of the left and right hands to the opponent's omote gyaku, pull back one step with the right leg and at the same time with that opposite movement kick up into the opponent's gorin with the instep of the right leg, then knock him down.

Sakugeki 摔撃

The opponent just begins to move to get both sides of the chest. With the right thumb, push up into the asagasumi just below the opponent's jaw, with the instep of the right leg kick sideways into the opponent's kaku, and knock him down.

Tangeki 擔撃

The opponent comes in to strike with both left and right fists. Immediately guard the hips, assume hoko no kamae, and lift both hands. This becomes kyo (also called gantsubushi no kamae). The jutsu is kicking into the opponent's solar plexus with the instep of the right leg, knocking the opponent down.

Batsugi 拔技

With the right hand the opponent gets the chest. At the same time, use the joint of the left thumb to catch that right hand in omote gyaku. Get the gyaku to the upper left. At the same time, with the tips of the five fingers of the right hand strike into the left side of the face and knock the opponent down.



Setto 折倒

The opponent gets the chest with the right hand. With a right fist strike toward the left into the jakkin (upper arm) and at the same time, with the left thumb strike into the butsumetsu (breastplate). The opponent falls over.

Shihaku 指拍

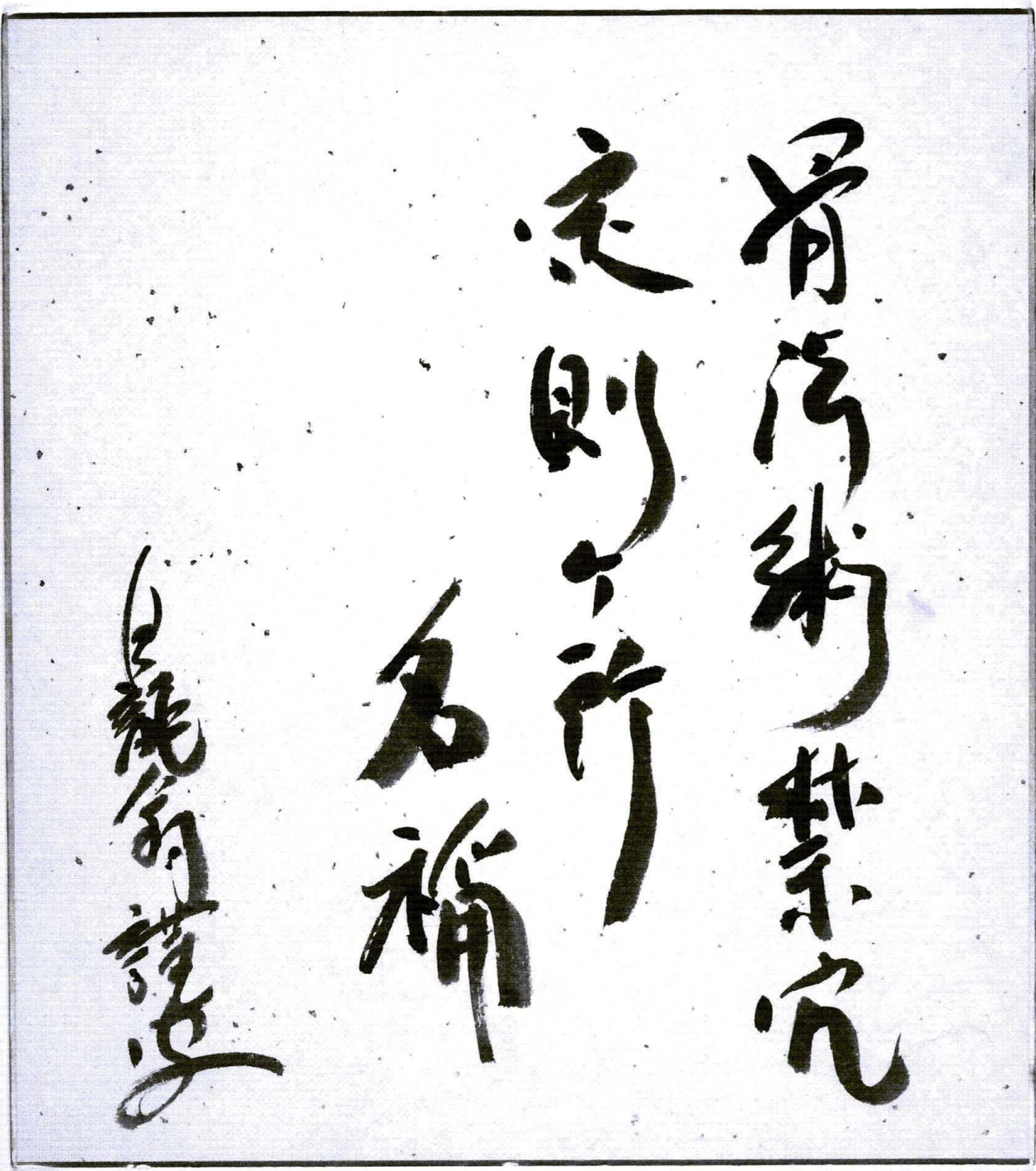
The opponent strikes in with both fists. Draw far back with the right leg and at the same time make like the right leg is going to kick into the suzu. This is the kyo; the jutsu is striking to the rib with a right fist.

Kyogi 拒技

The opponent strikes in with both fists. Take a step back with the right leg and at the same time step on the toki (area of the foot below the ankle joint). At the same time strike into the pelvis with the right fist.

Kakko 括拷

The opponent strikes in with both fists. Take a step back with the right leg and at the same time kick into the opponent's right sai with the instep of the right foot. With three fingers on the right hand, hit with an ittousantou (one punch with the power of three), thrust all at once, and knock the opponent down.



Koppo jutsu Kinketsu.

Daken Kirigami Daiji 打拳切紙大事

Ura kimon 裏鬼門—Four or five ribs directly below both breasts
 Ryufu 柳風 or Dokko 独骨—The windpipe
 Kasumi 霞 or Rangiku 乱菊—The temple area
 Hiriyuran 飛龍乱—The eyeball
 Shishi ran 獅子乱—Solar plexus
 Kosei 虎勢 or Suzu 鈴—Testicles
 Yugasumi 夕霞—The crevice area behind the ear
 Jujiro 十字路—The front of the shoulder bone
 Ryumon 龍門—The crevice area of the shoulder bone
 Kirigasumi 霧霞—The jaw area directly under the ear

Amado 雨戸—Just below and to both sides of the chin
 Tenmon 天門—Below the uko
 Koe 声—The area of the hip crevice
 Koshitsubo 腰壺—Middle of the hip bone
 Unmon 雲門 or Unka 雲下—Chest bone
 Kimon 鬼門—Five points above the breast
 Hoshi 星—The area of the middle joint on the arm
 Asagasumi 朝霞—The Adam's apple
 Daimon 大門—The inside of the shoulder joint
 Jakkotsu 弱骨—Above and below the middle joint

Uranami 浦波

The opponent strikes in with both fists. Block with both arms, coming in kick the yaku (calf) on the opponent's right leg using *kerikaeshi* with the right leg. Strike all at once with both thumbs into the *amado* (side of the neck).

Tenchi 天地

The opponent strikes in with both fists. Step back with the right leg, kick up into the *suzu* with the tips of the toes of the right foot, and at the same time with the five fingers of the right hand strike into the *hidaritojin* of the face.

Katamaki 片巻

The opponent strikes in with both fists. Block with both hands and stop the opponent coming in. With the right hand wrap the opponent's arm from outside to inside, strike into the *butsumetsu* with the left thumb, and knock the opponent down.

When you take the eighteen forms that are normally done to the right and pair them with their eighteen *ura* forms done to the left, they become the thirty-six methods (*sanju roppo*). As in previous techniques, make sure to have proper form, and perform the *waza* carefully. In this principle of *koppo jutsu*, letting the opponent grab your chest is bad, but conversely, if you can take the initiative and grab the opponent's chest, you are already winning. So, with the one hand having taken the chest, pull strongly toward you and at the same time push in and strike, and you can hit into either the left or right *kimon*.

Regarding *seoi nage* or *koshi nage*, you are also grabbing part of the opponent to execute the technique. Thus, if you avoid being grabbed by the opponent by spreading your hands out behind you, it will be impossible for him to throw you. For example, lower your hips 1 *sun* (an old unit of measurement in Japan—1 *sun* is equal to about 3 centimeters) and spread both hands out behind, rendering it impossible for your opponent to execute a throw. The only thing that could knock you over from this position would be *sotogake* or *uchigake*. This is because you have allowed the opponent freedom to move, but this shouldn't pose you any difficulties, and the opponent should be relatively easy to control.

天頭
tento

面部
menbu

右禁
ukin

左禁
kasumi

左禁
kasumi

hiryuran

uin

sain

hiryuran

北菊又は霞
rangiku
or kasumi

八葉
hachiyo

左眼の下
左眼の下

左禁
sakin

齒止
hadome

jin

kirigasumi

耳後直下
耳後直下

霧霞
霧霞

耳下霧霞
耳下霧霞

咽骨柳風
ryufu

gankotsu

ryufu

耳下霧霞
耳下霧霞

HEKITO GATA 劈刀型

Sokuboku 蹴朴

The opponent has a sword in daijodan no kamae and begins to cut in. You are in migi seigan no kamae.

The opponent comes to cut to the top of the head. Turn the body to face the right, slip by and at the same time enter in, and with the right leg kick up into the hoshi on the opponent's arm. The opponent drops the sword. Enter in and with the five fingers of the right hand strike into the opponent's face and knock him down.

Bokuhen 朴返

Go down using kyo, turn once, and return. The opponent has a sword in chudan no kamae. You are in hira ichimonji no kamae.

The opponent comes in to cut the side. Jump back to the left side using the right leg, and then when the opponent immediately moves to daijodan for the next attack, jump in and catch hold of the opponent's hoshi with the right hand. Kick into the opponent's suigetsu and knock him down.

Dako 打扣

The opponent has a sword in chudan no kamae. You are in hoko no kamae.

The opponent comes to thrust in. With the right leg, move in to the front right side of the opponent's right leg. With the left hand, catch hold of the opponent's right wrist and with a right fist strike strongly into the opponent's right-hand omote gyaku. The opponent drops the sword. Turn the body to the right and sit down onto the left leg. The opponent falls down face up.

Shuriki 手力

The opponent has a sword in daijodan no kamae. You are in bobi no kamae.

The opponent comes to cut in. Moving forward, turn the body to the right and strike the opponent's nagare with a right shuto. The opponent's sword is dropped. With the right shuto strike to both the left and right eyes of the opponent.

Sabo 踨望 Life's secret hope (seibikibo)

The opponent has a sword in daijodan no kamae. You are in hidari seigan no kamae.

The opponent comes to cut in. In that moment turn the body to the right and with the right fist strike in strongly from the side to the opponent's jakkin. At the same time kick into the opponent's butsumetsu with the right leg and knock him down.

Bakko 蹴扨

The opponent has a sword in chudan no kamae. You are in bobi no kamae.

The opponent comes in to cut the right side. Turn the body to the front left, then strike into the opponent's jin with the right fist and knock him down.



yugasumi

atari

chidome

yugasumi

atari

chidome

chidome

Sekiryoku 踏力

The opponent has a sword in daijodan no kamae. You are in hoko no kamae.

The opponent comes to cut in from daijodan. Drop the body, move forward with the right leg, and sit down onto the left leg. The right fist strikes into the opponent's suigetsu and knocks him down.

Suito 文倒

The opponent comes in to strike with both fists.

Lower the hips and catch with both hands, jump back, and slip by the attacks. The opponent again jumps in, wrapping the left wrist and coming in for koshi nage. Strike into the opponent's left butsumetsu with the right elbow and raise straight up with that fist to strike into the opponent's face.

Hidari waza is also the same.

Gohi 鼠飛

The opponent closes in.

With three fingers on the right hand, strike into the area that is a target for the three-strike combination and at the same time push down. Push in and strike in a way that resembles a cat scratching, which is why this move is also known as "catching a mouse" (nezumitori). Turn the palm and the five fingers of the left hand to face up, strike into the opponent's asagasumi, and knock him down. Pull back and assume zanshin.

Hidari waza is also the same.

Hetsubi 蔽飛

The opponent closes in.

The same as before, with three fingers on the right hand, strike into the area that is a target for the three-strike combination and at the same time push down. With the five fingers of the right hand thrust into the opponent's migitojinto, jump back out to the right side about six feet, then assume zanshin.

Hidari waza is also the same.

Tekigaeshi 擲返

The opponent closes in.

With the right thumb, thrust up and into the area under the opponent's left arm where it meets the upper part of the front left torso. With the instep of the right foot, kick into the opponent's left sai and draw back. Assume zanshin.

Hidari waza is also the same.

Koto 喉倒

The opponent closes in.

With three fingers of the right hand, strike and push in all together to the area that is a target for the three-strike combination and at the same time kick into the suzu with the left leg and knock the opponent over. Assume zanshin.

Hidari waza is also the same.

大内角南節下の日

daimon

節下

jackkin

星澤久南節下の日

seitaku

流

nagare

表逆

omote gyaku

星

星下

腕柳下

jackkin

脇堂

星下

kasei

wakidai

腕中角節下

流

nagare

裏逆

ura gyaku

禁

kin

jujiro

健骨

kenkotsu

骨

shakkotsu

表逆

gyaku

Kakuhi 攪飛

The opponent grabs the chest.

Right hand to asagasumi. Strike up with a fist and make the opponent fall down as if you were executing uchimata (inner thigh throw). Assume zanshin.

Hidari waza is also the same.

Kahi 跨飛

The opponent has a sword in chudan no kamae. You are in hira ichimonji no kamae.

The opponent comes in with a thrust. Pull back to the right with a big step with the right leg and turn the body. The opponent immediately swings the sword to cut in at the right side. Come in front of the opponent, thrust to the ground with both hands, and with the body dropped execute the same tobigaeri from the front. Kick with both legs into the opponent's suigetsu and knock him down.

With the migiwaza make sure that when you finish the kata you have returned to the same position that you started from. Kurai dori and zanshin are vital elements of the martial arts.

CHUDEN GATA 中伝型

Hida 飛打

With a right shuto counterstrike to the opponent's kasumi and at the same time kick the opponent's suzu with the tip of the right foot, knocking him over. Pull back with the right leg, then assume zanshin.

Hidari waza is also the same.

Hisaku 飛掙

The opponent turns toward you.

Strike into the opponent's left uko with the right thumb tip. At the same time scissor the opponent's body with both legs and squeeze. Using both hands immediately pull both of the opponent's heels; the opponent falls face up. Entwine the kobura on the right leg and squeeze it.

Hidari waza is also the same.

Hicho 飛鳥(飛蝶)

The opponent turns toward you.

With the five fingers of the right hand strike in to the left side of the face and at the same time kick into the inside foot with the right leg, pull, then assume zanshin.

Hidari waza is also the same.

Hito 飛倒

The opponent turns toward you.

With the three fingers of the right hand, strike into the opponent's ura kimon, use that reaction and with both legs kick into both the left and right butsumetsu so the opponent's hands fall to the tatami mat. Use that reaction to turn once. Return to the last position and assume zanshin.

Hidari waza is also the same.

tenmon

天の眼の二ノ鼻

耳より下

霞返

kasumigaeshi

雨戸

amado

衣笠

sakin

刺霞

ryufu

asagasumi

murasame

右禁

ukin

雪

amado

耳より下

三省

santo

時の當獨骨

ji

一時

ichiji

龍内

柳風嘆笛

雨戸首のりハ線

ア子の下横子

全部を云う

出骨の處

咽喉

村雨ノ山真下

松風一時三当大右

matsukaze

龍内

肩骨山の處

Kappi 括飛

The opponent closes in.

With a right shuto, strike into the opponent's right uko, and with the left shuto strike into the opponent's left uko. Leap back, then assume zanshin.

Hidari waza is also the same.

Monpi 捫飛

The opponent closes in.

Catch hold of the underarm with four fingers of the right hand, strike into the butsumetsu with the thumb and while at the same time twisting it, strike in. At the same time kick into the opponent's right koe using the right leg and knock him down. Pull back and assume zanshin.

Hidari waza is also the same.

OKUDEN GATA 奥伝型

Santo 攢当

The opponent jumps in.

With the right hand grab the chest, and with the left hand catch the right sleeve. The opponent comes in to execute uchidan and throw. Counter the opponent's right leg that is coming in for uchidan with the right fist striking down into the opponent's outer right kaku from above. With the left fist strike up from underneath into the opponent's hoshi on the right arm that has hold of the chest, draw back, and assume zanshin.

Hidari waza is also the same.

Santo 攢倒

The opponent comes in with a shoto.

You are in seigan no kamae. The opponent comes to thrust in at the chest with the shoto in a horizontal position. In that moment, change the weight to the left leg and drop the body. As the opponent's shoto pulls back, it flows toward the right side. Thrust with the five fingers of the right hand to the hoshi, and at the same time the left hand catches hold of the wrist that has hold of the sword. Step in with the right leg and strike with the right fist into the opponent's right hand in omote gyaku from the inside, causing the opponent's shoto to fly off. Immediately strike in with the right thumb into the opponent's omote gyaku and hold, then pivot the body to the right. With the opponent's right hand in gyaku the opponent turns face down. With the left leg, kick up into the opponent's left sai and knock him over with tsuki taosu. Assume zanshin.

Hidari waza is also the same.

Koto 虎倒

The opponent comes in to swing from daijodan with a shoto.

Take one step with the left leg and jump in front of the opponent's right leg. At the same time, strike up into the opponent's right hoshi with a left fist, and

immediately strike with both hands to the hachiyo (ear) using heisho uchi (hitting with the palm). Kick up into the suzu with the right shin. Assume zanshin.

Hidari waza is also the same.

Shinsen 神剪

The opponent comes to grab the chest with both hands, coming for a choke.

Strike with the palms of both hands to the left and right hachiyo (ear) and at the same time strike into the opponent's jinto with the head. Assume zanshin.

Hidari waza is also the same.

Konpi 梱飛

The opponent closes in on you.

Take one step with the left leg and step in front of the opponent's right leg, strike the opponent's uko with a left shuto, then jump to the right side. Assume zanshin.

Hidari waza is also the same.

Josetsu 拵摺

The opponent closes in.

Strike down into the jujiro with the right hand. At the same time the body turns diagonally to the right, kick with the right leg in the gorin and knock the opponent down. By using the right hand and the right leg and by turning the body to the right, this technique is keeping time with a beat of three (sanbyoshi). Assume zanshin.

Hidari waza is also the same.

Sosetsu 抓摺

The opponent closes in.

Catch hold of both of the opponent's sides with the left and right hands and strike into the butsumetsu using both thumbs. Keeping hold, twist the body slightly to the left, sit down onto the left leg placing it in behind the right, and throw. Keep time with sanbyoshi. Assume zanshin.

Hidari waza is also the same.

Soto 抓倒

The opponent closes in.

Catch hold of the opponent's upper collar with both hands and push the collar down with both thumbs, then pull, and thrust into his face with your forehead. Get the opponent's koe with the right leg, execute kuruma gaeshi, turn once together with the opponent, execute chugaeri, and choke the opponent using umanobori. Assume zanshin.

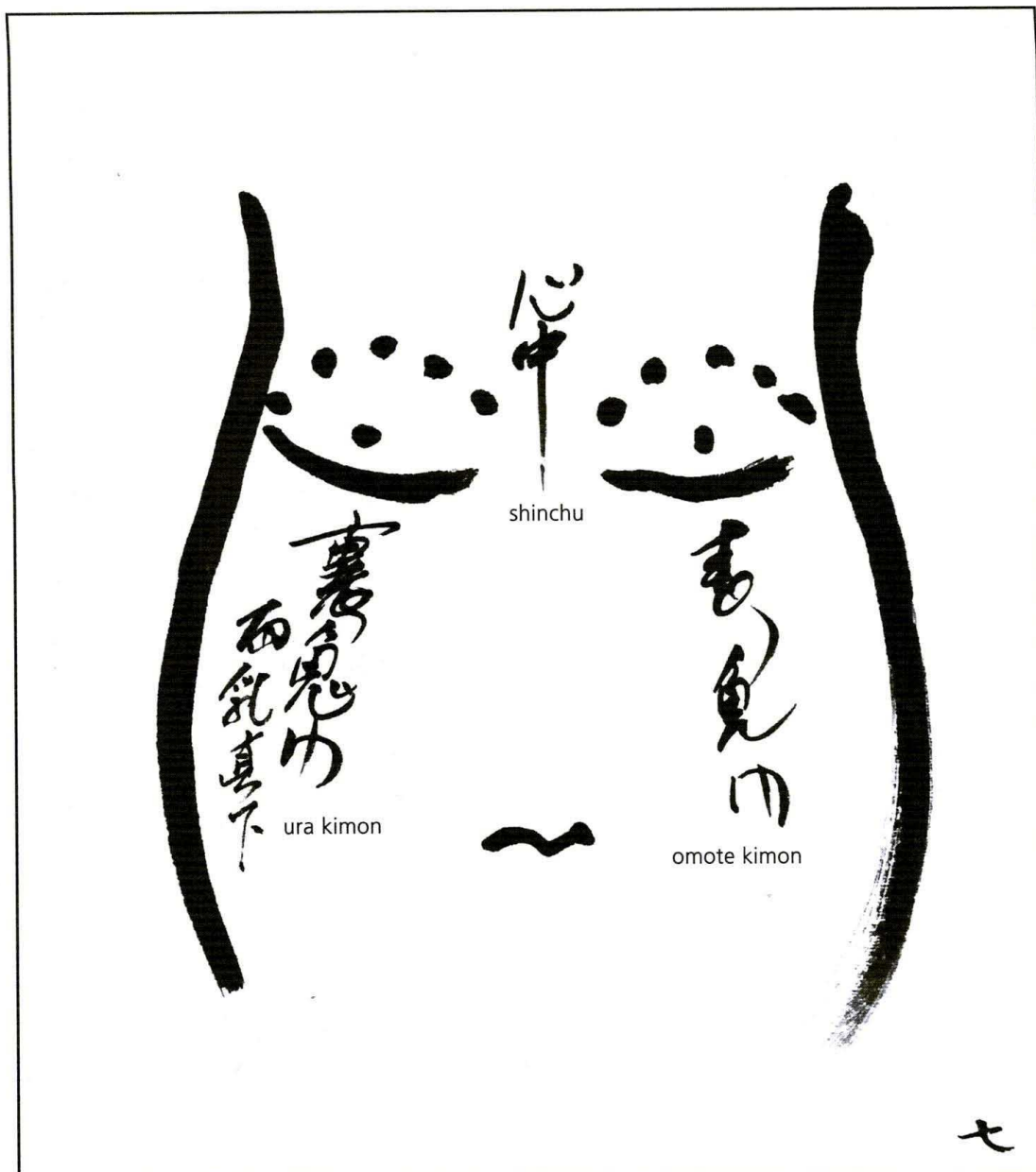
Hidari waza is also the same.

Koki 扣鬼

The opponent closes in.

Strike with both the left and right hands to the opponent's happa, kick with both legs to the opponent's suigetsu, execute chugaeri, and return to the original position.

When practicing this technique many times, in the beginning place the hands on the ground when doing chugaeri, and use that reaction.



TORIGATA NO DAIJI 捕型之大事

Gyaku kote 逆小手—Place the thumb of the left hand on the back of the right hand from above and lock (gyaku).

Ura gyaku 裏逆—Place the thumb of the right hand on the back of the right hand from above and lock (gyaku).

Musha ude 武者腕—From the outside of the arm, hold the opponent's arm under your armpit and raise it.

Ude gyaku 腕逆—The crevice area on the inside of the arm's middle joint.

Gyaku ura 逆裏—The crevice area on the outside of the arm's middle joint.

Ogyaku 大逆—The shoulder joint.

Gyaku washi 逆鷺—Below the shoulder joint.

Oni kudaki 鬼碎—With both arms break the opponent's middle joint.

Ura oni kudaki 裏鬼碎—From above roll the right arm and break the opponent's middle joint using both arms.

Tsuru no ashi ura 鶴足裏—The inside of the leg's middle joint.

Tsuru no ashi omote 鶴足表—The outside of the leg's middle joint.

Ume kudaki 梅碎—The ankle.

Uchikake 内掛—The area of the thigh.

Koki Hidari waza 扣鬼左技

With the right hand simply having struck the uko, hit and drive into the opponent's suigetsu with both legs, then execute chugaeri. Assume zanshin.

Kimon 鬼門

The opponent closes in.

Catch hold of the opponent's underarm with the right hand, and with the thumb push into the kimon. At the same time insert the hips and pull back with the left leg, and sit to throw.

Hidari waza is also the same.

Ransetsu 乱雪

The opponent closes in.

The same as before, catch hold of the underarm, push into the kimon with the thumb, strike in, and at the same time flow in with the whole body between the opponent's legs. The opponent turns face down. Drive straight up into the face with the head and knock the opponent down.

Ransetsu Hidari waza 乱雪左技

With the hidari waza the body flows out to the right side with yokonagashi and yokosutemi.

Ura Kimon 裏鬼門

The opponent closes in.

Catch the center of the chest with the right hand and using the five fingers thrust into the gorin. This gorin is the ura kimon. With the right instep, kick into the abdomen's gorin and knock the opponent down.

Hidari waza is also the same.



KAIDEN GATA 皆伝型

Goshin 悟心

The opponent closes in.

Turn the body to the right and jump back; don't execute any moves on the opponent. Conversely, do not escape. This will make the opponent impatient. Suddenly leap in and strike into an easy target such as the amado, kirikasumi, kimon, or butsumetsu.

Ichinen (Omote Ichinen) 一念(表一念)

The opponent closes in.

Stare at the opponent's eyes (gangen); in reality you are staring at the opponent's eye lashes (matsuge), and the opponent is unable to get close. This is called ganshin ichijo fudoshin, and is a kind of mysterious skill.

As with the hakyujutsu (superhuman ability), the most important aspect of this technique is concentrating the mind and acting with the whole heart.

Eyebrows

Paradise is something that is suspended just above the eyebrows

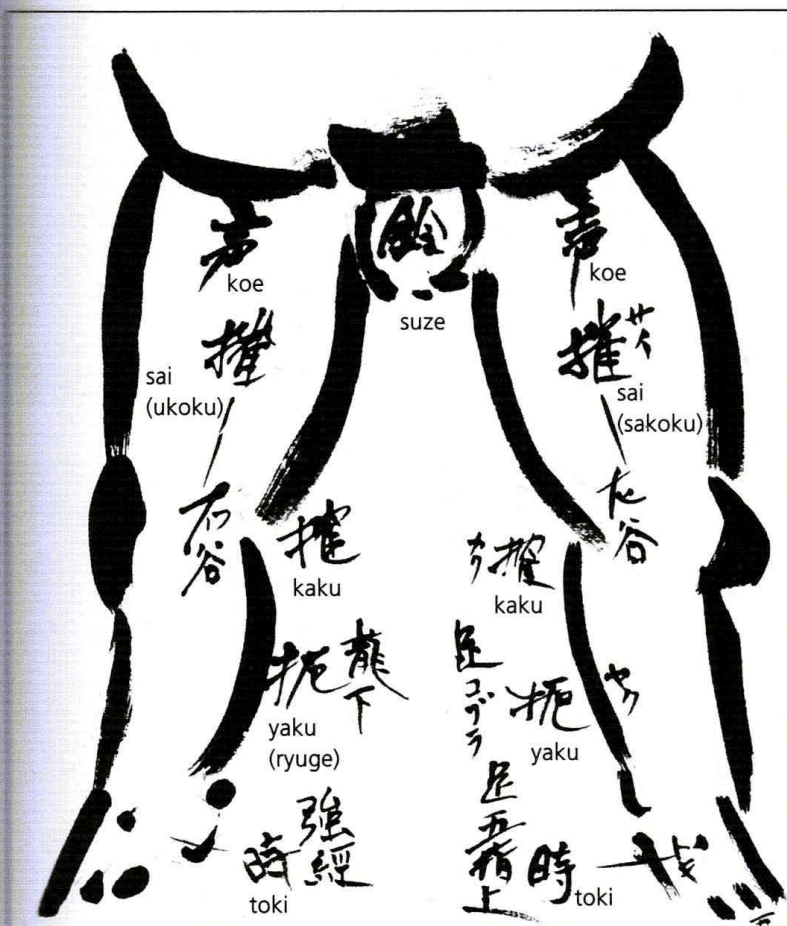
It's so close it's not something that you can find

—Dogen Zenshi (Japanese Buddhist monk, 1200–53)

Katsugan 活眼

The opponent comes to attack in the dark of night. Lower the hips enough; it's best not to look at the opponent directly but at the movement of the air around them. Using that method, impale them with a senban. And if there are many opponents that day, throw senban at the opponents in all directions. To throw the senban, place the right index finger on the front part and the remaining fingers beneath it, and position the wrist so that it is the same direction as the opponent. Throwing to the front very carefully is a great secret.

Please understand senban as enlightened direction (senban; 閃万).



Koppo jutsu's Verse

A warrior prays for peace

So that he does not have to kill

For if the opponent attacks

He must take his life

This is the skill of not fighting

—(signed) Venerable White Dragon



Tomoe Gozen, wife of the warrior Kiso Yoshinaka, renowned for her bravery.

The Transmission of Martial Artists

When transmitting martial arts, being instructed (denju; 伝授), or instructing (denju; 伝授), can be written as “congratulatory transmission” (denju; 伝寿). Express those methods (shuho; 手法) as interests (shuho; 趣法). Reaction, reflection, response—Ralph Waldo Emerson (1803–82) would say that in those moments exists the art that is to be expressed. Mountains filled with sound, reverberating, echoing, life and life, the valley is resonating with sharp teeth (kiba; 牙). You can never be careless with nature. When will the opponent attack? Once the character for “dragon” (ryu; 龍) is written with “robe” (koromo; 衣), it is read as “attack” (osou; 襲). In this nature’s fight that I live, wearing a white robe I have survived to this age to be the Venerable White Dragon. I was born in the year of the sheep, as a Sagittarius. Dear Emerson, I was a sheep brought up by civilization.

Because I met Takamatsu Sensei, however, I was shown to transform into the life of a dragon living away from civilization. Now the Venerable White Dragon is dancing in the sky, dancing on the Earth, on center stage for all to see, senile and able to step in all directions.

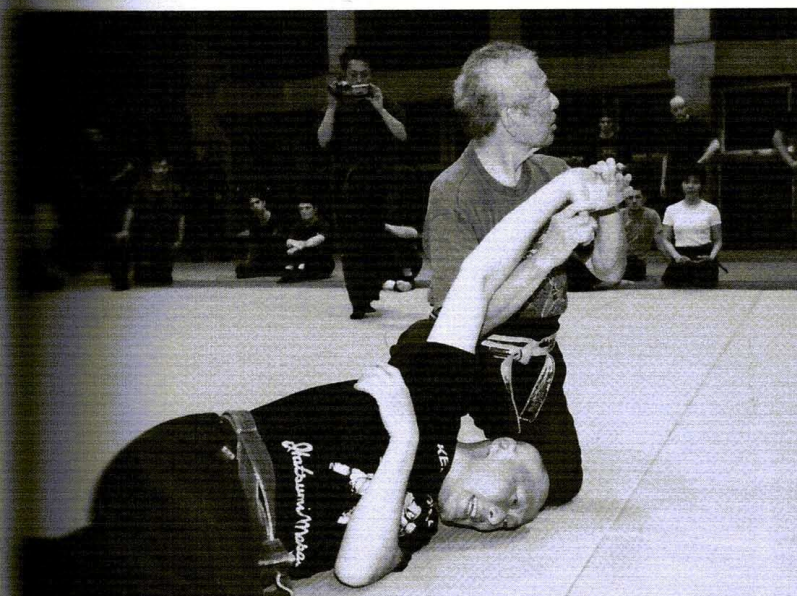
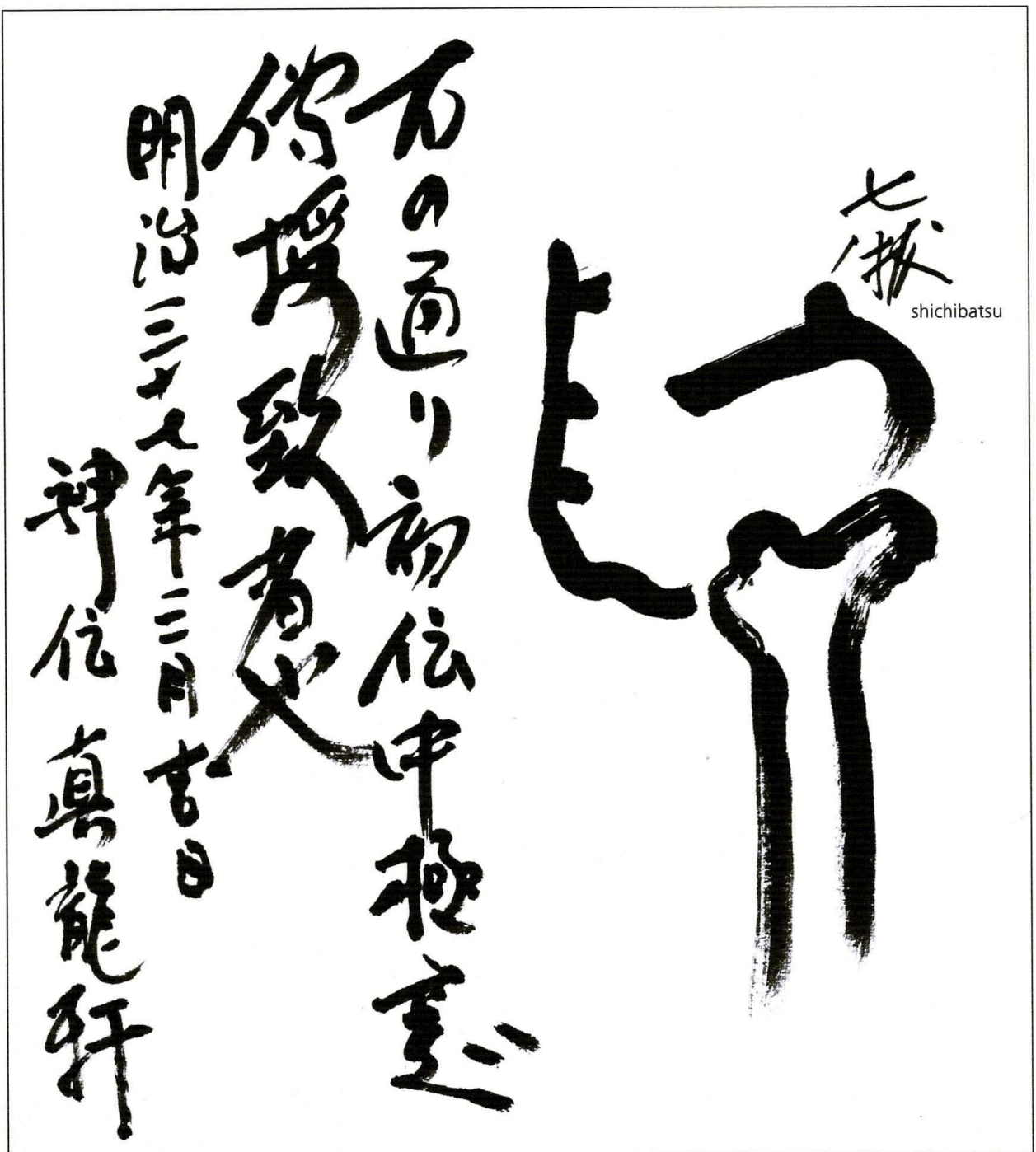
I am living the life of warrior enlightenment. And now that I have seen my seventy-seventh birthday I call to mind an expression from Shakespeare: “Life is but a dream.”

And even though there is another expression that

says life is fifty-five years, it has been more than fifty-five years since I became Takamatsu Sensei’s disciple. Humans are said to be equal (byodo; 平等). Misunderstanding this is a serious matter, but please be cautious when adopting this maxim. Even though the sound of the word “byodo” doesn’t change, natural sounds when heard in a thousand winds can be misunderstood. There are many interpretations of what is “equal.” Take, for example, how “equality” (byodo; 平等) can be misunderstood to be “fighting troops” (byodo; 兵闘).

It has been thirty-seven years since the passing of Takamatsu Sensei. In the time since then, I have been travelling with the natural flow on a lone martial artist’s journey to perfect my skills, all the while strictly obeying Sensei’s teachings. There is currently a well-known song entitled “A Thousand Winds” and sometimes I sing that tune: “Do not stand at my grave and weep, I am not there; I do not sleep. I am a thousand winds that blow...” I sing this song with my heart. And Takamatsu Sensei, martial friends who have passed away, my beloved dogs Ago and Zoro, and my cats are laid to rest there. My mother recited numerous Chinese poems that she called a thousand winds.

When I hear the song “A Thousand Winds” it sounds like a lullaby to me.



CHAPTER 5

Togakure-ryu Ninpo Taijutsu 戸隠流忍法体術

Secrets of Ninpo Taijutsu

Ninpo Taijutsu is Shinra bansho; meaning “all limitless things that are in the universe,” or more simply, “the universe” (banyu; 万有), and within the framework of that universe we have that which is existing and that which is not existing (mu-u; 無有). When considering the states of not existing (mu; 無) and existing (u; 有), know that the concept of mu-u is not always written with the character “mu” meaning “nothing” (無), but that it could also be written with the characters that express the form of martial being (mu-u; 武有). Expressed in this way, the secret of the vitality of the ninja’s heart becomes ever more essential.

The secrets of Ninpo Taijutsu born of the ancient martial traditions are being revealed here, but without looking at the shadows they cast, the secret principles of the original Ninpo Taijutsu will not be grasped. That Taijutsu consists of the techniques of tongyo (hiding and fleeing), which comprises various techniques: mokuton, katon, doton, kin/konton, suiton, jinton, kinton, juton, chuton, and gyoton, and also includes the ura and omote forms of these techniques, along with the three levels of ten, chi, and jin and their thirty forms.

Tenton consists of: nitton, getton, seiton, unton, muton, raiton, denton, futon, uton, setton. Chiton consists of: mokuton, soton, katon, enton, muton, doton, okuton, kinton, sekiton, suiton, toton. Jinton consists of: danton, joton, roton, yoton, kiton, senton, kinton, juton, chuton, gyoton.



“Ninyu.” Calligraphy by Matsusuke Shirane.

Furthermore, there are the techniques of Henso Taijutsu from the shichiho sanpo forms, using an array of Ninja tools. These include *kyojitsu issen*, blinding powder, the element of surprise, restraint from taking a life, chanting the kuji (nine-word prayer) “Gakoraitosha, akumafudo” to render the enemy unable to move, or chanting the kuji “Goshin tsuriki teki taisan shometsu” to send the enemy fleeing. Here, I open both my eyes and observe spirits finding their way home during the week of the autumnal equinox at the River Styx—I have the eyes of a dragon. That is the reason why I have the name Venerable White Dragon. Uttering the words “Goshin chinkon teki reibaku eimin” (prayer for the deceased) and possessing the ninja’s dream, I enter Nirvana!



Attacking and Defending at Will

I have inherited the traditions of, and have continued training with, nine different schools of Budo, but the direction that they are all going is the same. This, however, is not limited to Budo; I feel that whatever the path in life, the destination is the same. When the dojo is overflowing with students I tell them that, “The (Japanese) Saint named Kobo (Kukai; 774–835) would not choose his calligraphy brush, and he would not choose where he painted. The wrong brush on the battlefield is not something that is forgiven easily.” By this I was implying that it is best not to favor or become fixed on any one thing, and unless you are able to adapt to changing situations and be resourceful with anything at your disposal to survive, you will be easily defeated. So I make my students train in a large group, whether the techniques be in Taijutsu, swords, bojutsu; indeed anything. I encourage them to attack at will. Please consider the homonym for the word “brush” (fude; 筆) as “hand of abundance” (fude; 富手).

In the Bujinkan there is a test for promotion to fifth dan. Those taking the test must close their eyes, and a shinai swings down at them from behind. Those who are perceptive enough to anticipate it, evade it. When considering this test, one could perhaps benefit from looking at the painting of a beautiful woman entitled, “A



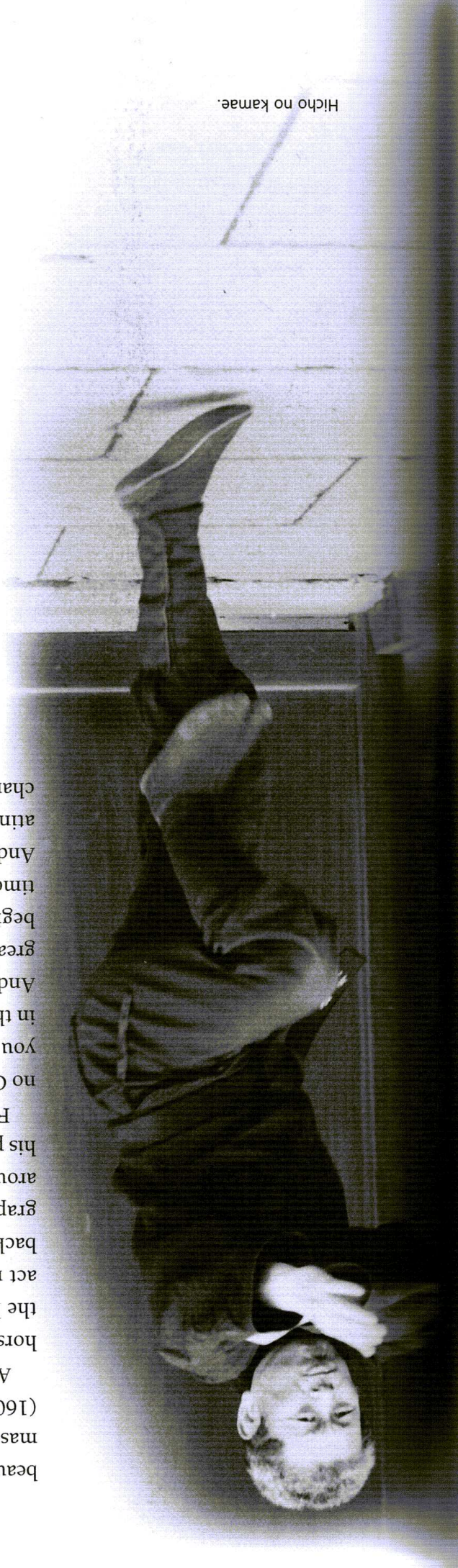
There are five elements in Ninpo Taijutsu.

beauty looking over her shoulder" (Mikaeri Bijin) created by Ukiyoe master Hishikawa Moronobu at the beginning of the Edo period (1600-1868).

An accomplished cameraman I know who takes photographs of horses told me that when directly aiming a camera at a horse, often the horse will perceive the cameraman's intent to shoot and won't act naturally. At such a time, the skilled cameraman will turn his back to the horse and wait for the right chance to shoot his photograph. Trusting his instincts as to the precise moment, he whirls around to snap a photo of the horse in its natural state. In this way, his photos will appear spontaneous and genuine.

Fumetsu no Fusei, Shindo no Jikai, Shizen no Ninniku, Shizen no Choetsu, Komyo no Satori—unless you know these five essences you cannot enter into the path of enlightenment and that is written in the *Tatara Hibun* (ancient Japanese documents).

And as I was often told by Matsusuke Shitane Sensei, a man I have great respect for, the expression "give and return" is the key to the beginning of the secret transmissions (hidden; 秘伝). There was a time when the world was engulfed in the shadow of the cold war. And now global warming is polarizing the Earth's climate, accentuating the cold and the hot. Nature is warning us that the Earth is changing, and severe political changes are also occurring.



Hicho no kamae.



Ninpo Taijutsu.

Taijutsu and Ninja

In this fifth chapter, when speaking about Togakure-ryu Ninpo Taijutsu, things will be written just as they are in the densho. In particular, when considering Ninpo Taijutsu, it is my belief that it has limitlessly transcended Taijutsu.

The lessons of single Ninpo Taijutsu, changed to man (limitless) Ninpo Taijutsu, point the way to something that has transcended.

That may be why there still remains a Shinobi no Sho (scroll) called "Mansenshukai; 万川集海" that is considered to be one of the greatest collections of Ninjutsu techniques. It is interesting to regard this book as a collection of limitless battles with demons, as the characters in the title imply: 万戦醜怪.

I would like you to see that Banka Ninpo Taijutsu, when enlightened with Kihon (fundamental) Happo, can also be understood as Banka Kihon (mysterious) Happo. And of course the same is true of Kosshi jutsu and Koppo jutsu, of Ninpo Taijutsu and martial heart harmony (*Bushin wa*), of Ninpo Taijutsu's divine skill, and with all things that change.

No Ninjutsu practitioner should be unskilled in Taijutsu, but there are serious differences according to the style of Taijutsu being practiced.

Togakure-ryu Taijutsu: Standing in front of the opponent strike the mat (tetatami; 手畳). With the right hand touching the opponent's body kick up into the opponent's chest with both feet, then turn and stand behind. Starting from here, the legs kick the chin. Turn the same as before and stand behind. Finally, swing the hands and kick into the chest or the chin only using kiai, then turn and stand behind. By training more and more with tools in both hands and together with your kiai, you will be able to jump higher even than the ceiling of the dojo.



A portrait of Daruma. The calligraphy reads: "Failing seven times but recovering eight."



Hijunken.



Sokko.

TAIJUTSU UKEMI GATA 体術受身型

Kaeshi dori 返し鳥

The opponent comes in to cut down from daijodan with a sword. Immediately fall face down, and with that reaction kick up into the opponent's solar plexus with both legs, then return to the last position, and stand. Assume zanshin.

Ken nagare 拳流

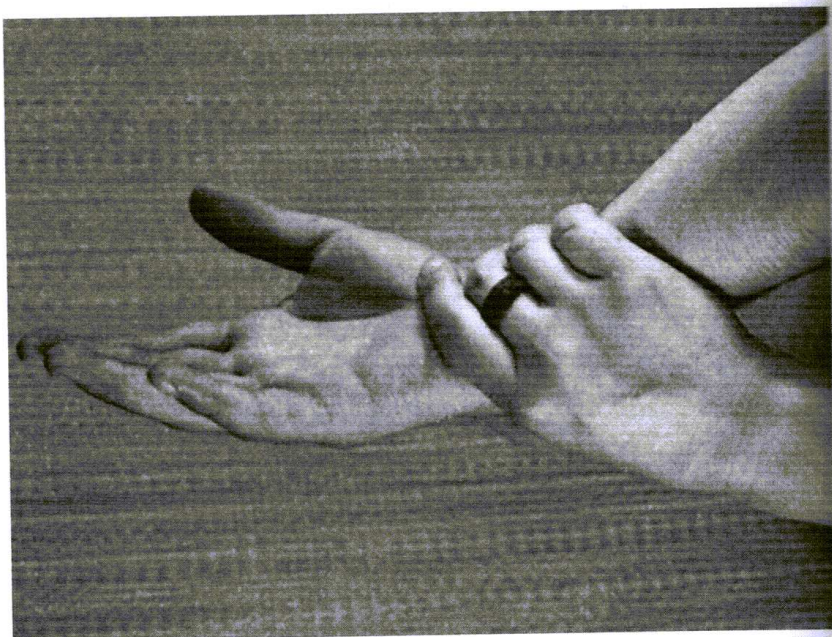
The opponent comes in to cut down from daijodan with a long sword. Immediately execute the technique for falling face down, and strike into the solar plexus with the right fist. Turn to face the opposite direction using the method for falling, turn, and stand. Assume zanshin.

Ichino kamae 一之構

This kamae is hira no kamae with a left shuto. The right shuto is in front and at the left shoulder area, and the legs are evenly spread. That is to say, they are positioned to keep off of the opponent. Change as the opponent strikes in.

Itto dori 一刀捕

The opponent has a long sword in daijodan. Stand in ichi no kamae so that the right hand is forward instead of the left. The opponent comes to cut in. Block with the palm of the left hand, and immediately strike the opponent's face with the right hand.



Taijutsu using a ring.

Yoko geri 横蹴

The opponent has a sword in seigan no kamae. You are in hira ichimonji no kamae. The opponent changes and comes in with a thrust. Drop your body to the left, and with the right leg kick up to the opponent's wrist of the hand that is holding the sword. Strike into the solar plexus with the right hand.

Itto giri 一刀斬

The opponent has a long sword in daijodan no kamae. You have a sword in seigan no kamae. As the opponent cuts in, drop the body, slip by to the left, and cut up from the lower left into the opponent's right side using kirikaesu.

SHINOBI GAESHI GATA 忍返型

Shige gaeshi gata 忍返型

The opponent approaches from the front while near the wall of a building. Place both hands on the wall and the left elbow on top. Use the reaction of pulling with the right

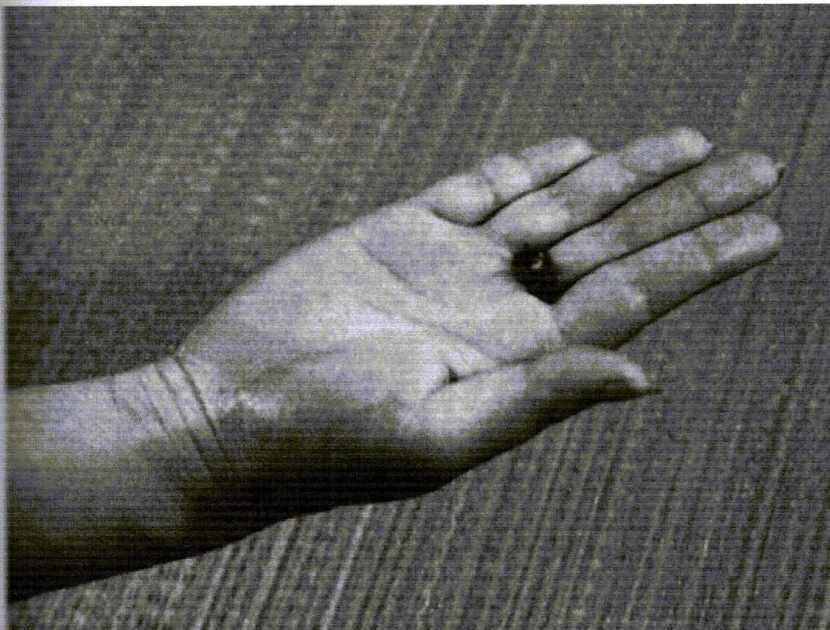
hand to swing the entire body lightly onto the top of the wall and assume a prone position.

Shige tori 重捕

From the prone position described above, swing the body lightly to its previous position as the opponent approaches, then kick him in the face with both feet. Turn and leap onto the inside of the wall.

Sora tobi 空飛

Jump up to a thick tree branch and use the springing motion to bounce up, with the left hand fly up to the second branch. At the same time the feet reach the large tree, the right hand can throw teppan (iron plate).

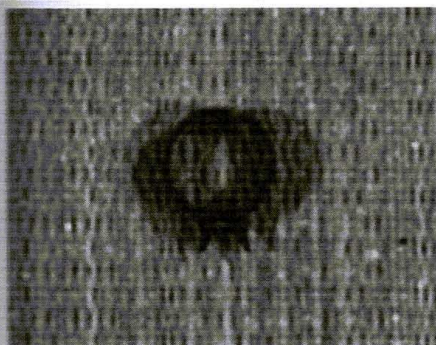


Yoko nagare 横流

The opponent has a long sword to the front in daijodan. From behind, the spear is in chudan. Sensing the moment of attack, just when it becomes its most intense, throw a stone from the right hand together with kiai, and fall over sideways to the left.

Ushiro nagare 後流

The opponent comes in with a long sword and a spear from three steps to the front. Throw a small stone (or a special blinding powder made from eggs) to the front, immediately fall down, and flow to the rear without making a sound and escape.



HIDEN GATA 秘伝型

Chugaeri 中返

When the opponent comes from behind, without making a noise execute chugaeri to the front. When beginning the technique, the hand could make contact, but chugaeri is far better when done without touching.

Yokogaeri 横返

The same as before, changed to the side.

Tobichigai 飛違

Execute chugaeri, and with shuko jump up into a large tree.

Itto nage 一刀投

At the moment of facing certain death, throw the sword from the left side straight at the opponent in front to allow escape.

Teppean nage 鉄盤投

Senban throwing. This is done by resting nine teppan in the left hand. Take one at a time with the right hand, and from the left side throw to the front using yoko nage. Line up the right wrist with the opponent in front, and throw with the feeling of throwing from the wrist. When first learning, it is a good idea to practice using business cards.

The rhythm is the same as with itto nage.

Kirikaeshi 切返

When both you and the enemy are positioning to attack with a sword, make sure to assume chu seigan kamae. harmonize with the kiai that the opponent cuts in with, roll the wrists over that are thrust out, and cut the side with kirikaeshi. This is a secret sword technique.

Sutemi 捨身

Against many enemies, as an alternative to sacrificing bodies (written here as "sutemi" but implying death either for you or all of them), use ichimonji to give the impression of intent to thrust straight at the leader. Rather than attempting to fight all of the opponents, however, it is better to escape and save life, so in fact cut at the weakest person of the surrounding group to break through and get away.



Kanite (crab finger).



Hitting the stone with shitoken.





48 Hands

Within the sumo wrestling ring there are 48 hands (techniques). There are 47 warriors for a righteous person's

loyal retainers. And there are said to be 48 chromosomes in women and 47 in men.



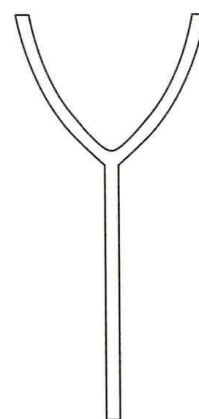
Taijutsu on ice.



Sensing technique.



Locking the neck.



Kimata.

CHAPTER 6

Takagi Yoshin-ryu Jutaijutsu 高木揚心流柔体術

Life Taijutsu

Allowing the flesh to be cut through to your opponent's bone, and allowing the bone to be cut is severing life. But even in death on the battlefield one can attain reincarnation and devote one's life again to one's country. Within Taijutsu, when you are being thrown by the opponent there is the technique of sutemi (sacrifice technique), which can be used to defeat the opponent with atemi (当身; the art of striking an opponent's vital points. This should be written with alternative characters to express gracefulness and decorum; 当味). Beyond every waza is the urawaza. This is the henka waza; it should also be called the infinite life Taijutsu that cannot be seen, and has transcended the world of Budo, which is also an encounter with Budo Taijutsu (here "Taijutsu" is written with the characters for "mysterious reality"; 妙実). If you can reach the point of the practitioner who can see this world, then you have almost succeeded.

Now is the time of radio waves (denpa; 電波), or namely, dissemination of information and culture (denpa; 伝播), and I'm transmitting things that cannot be understood to students using this very kind of radio wave. This is a very important point. As in the transmission of the secrets of an art, as a pair of practitioners journey together, they must strive to tune into each other's transmissions, each other's



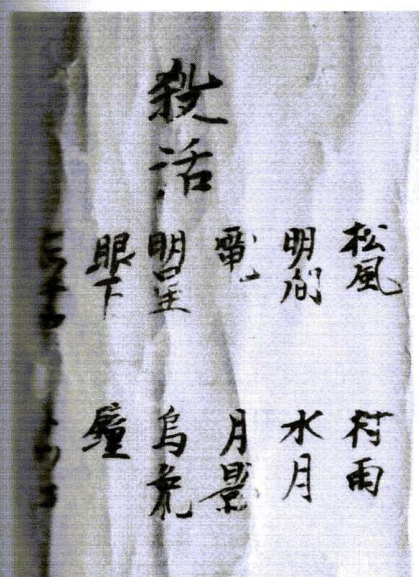
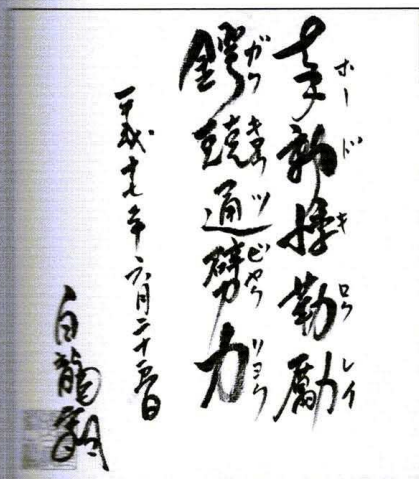
Single-minded perseverance.
(Calligraphy by Takamatsu Sensei)



The mysterious technique of the cat.
(Picture by Takamatsu Sensei)

wavelengths. If you are able to pick up these wavelengths, then this becomes in harmony with the tradition of polishing the heart. Takamatsu Sensei often said, "The heart of the Budoka is important." I still hold that determination dear to my heart even to the present days of my teaching, for the purpose of maintaining the wavelength, passing through the student-teacher relationship and people of the future. The reverberations of my ideas, the dispersion of the pure martial heart has spread far and wide, as far as the pure star of Tasmania.

In Europe a study is being conducted for doctors who work with psychiatric patients by the European Academic Society for Doctors. When a mentally ill patient becomes violent, it is essential for the doctors to be able to respond quickly and effectively to the situation. Budo can offer valuable lessons in this. For example, if the doctors were to learn Budo Taijutsu, they would be mentally prepared and respond accordingly to any sudden and unforeseen act of violence by the patients. It is also starting to be recognized that Budo Taijutsu can be extremely useful for prison guards as well.



Vital parts of Yoshin-ryu.



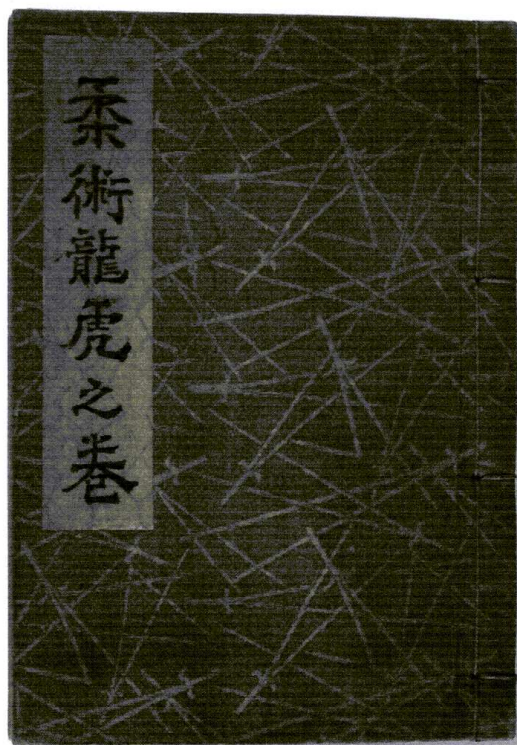
"Koteki Ryoda" inscribed on a stone monument.

Koteki Ryoda Juppo Sessho no Jutsu

虎擲龍拏十方折衝の術

Every year, for the last several years, I have used a different theme in my teaching of students. In the year of Takagi Yoshin-ryu, I was teaching perception according to the insight of the Tiger and Dragon. This one legend of the Tiger and the Dragon is called "Sessho" (negotiation; 折衝), and it teaches the mental preparation of facing an enemy empty-handed, yet rendering the enemy powerless. This Juppo Sessho no Jutsu (which can also be written with the characters for "taking life") is connected to the secrets of Kodachi, Jutte, and Tessen no Jutsu. Juji Ryoku, or the power of the right angle or cross, is like trapping a bee in the palm of your hand and rendering the bee's stinger useless.

"When you become entangled, there can be no victory. By sacrificing yourself you have the chance to be saved." Heed this old poem, and strive to train to the best of your abilities. As it is said, the sennin (mythical people who secluded themselves in the mountains and acquired the art of never-ending life) ate mist to survive, the warrior with an understanding of mist can also obtain life. Therefore, within the essence of Budo the principle of the mist (kasumi no ho; 霞の法) is regarded as the very mindset of that essence.



Book about the Dragon and the Tiger of jujutsu.

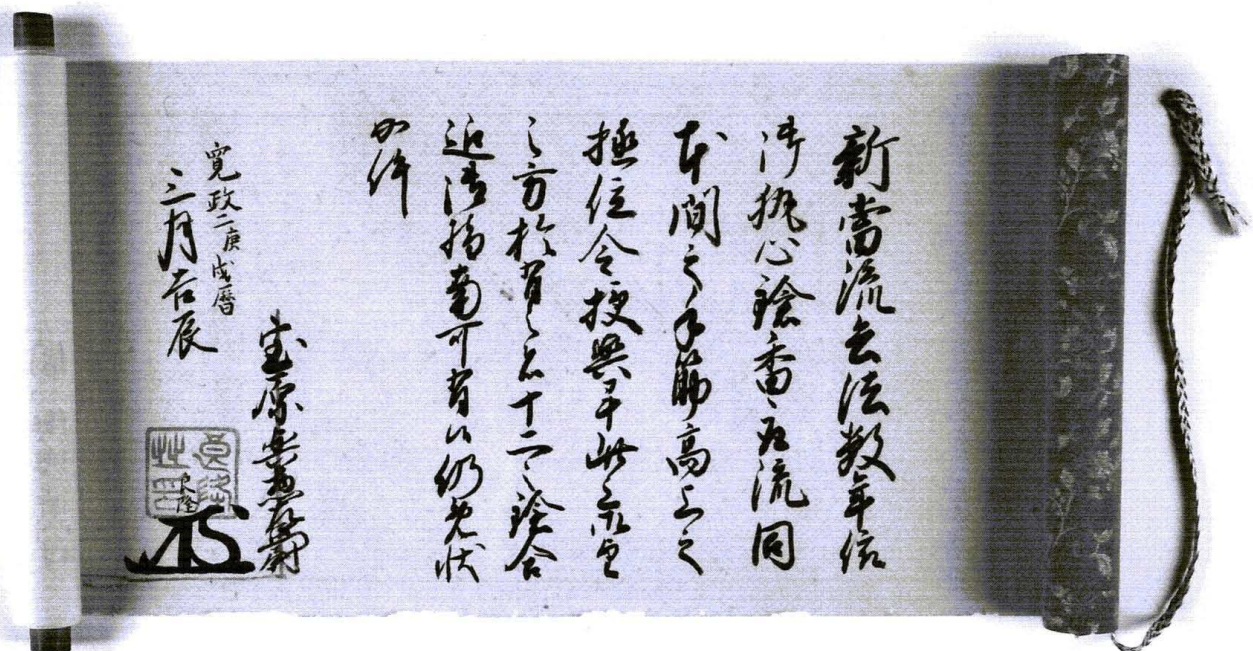


Book telling the story of Shibukawa Bangoro, the founder of Shibukawa-ryu jujutsu.

Where are miracles? There are miracles in the traces of the oni (demons). As written in Hagakure, "Bushido is to find death," the answer to this method of change of existence can be found in the method of change of life and death. The great twentieth-century writer Jorge Luis Borges, would have said the same.

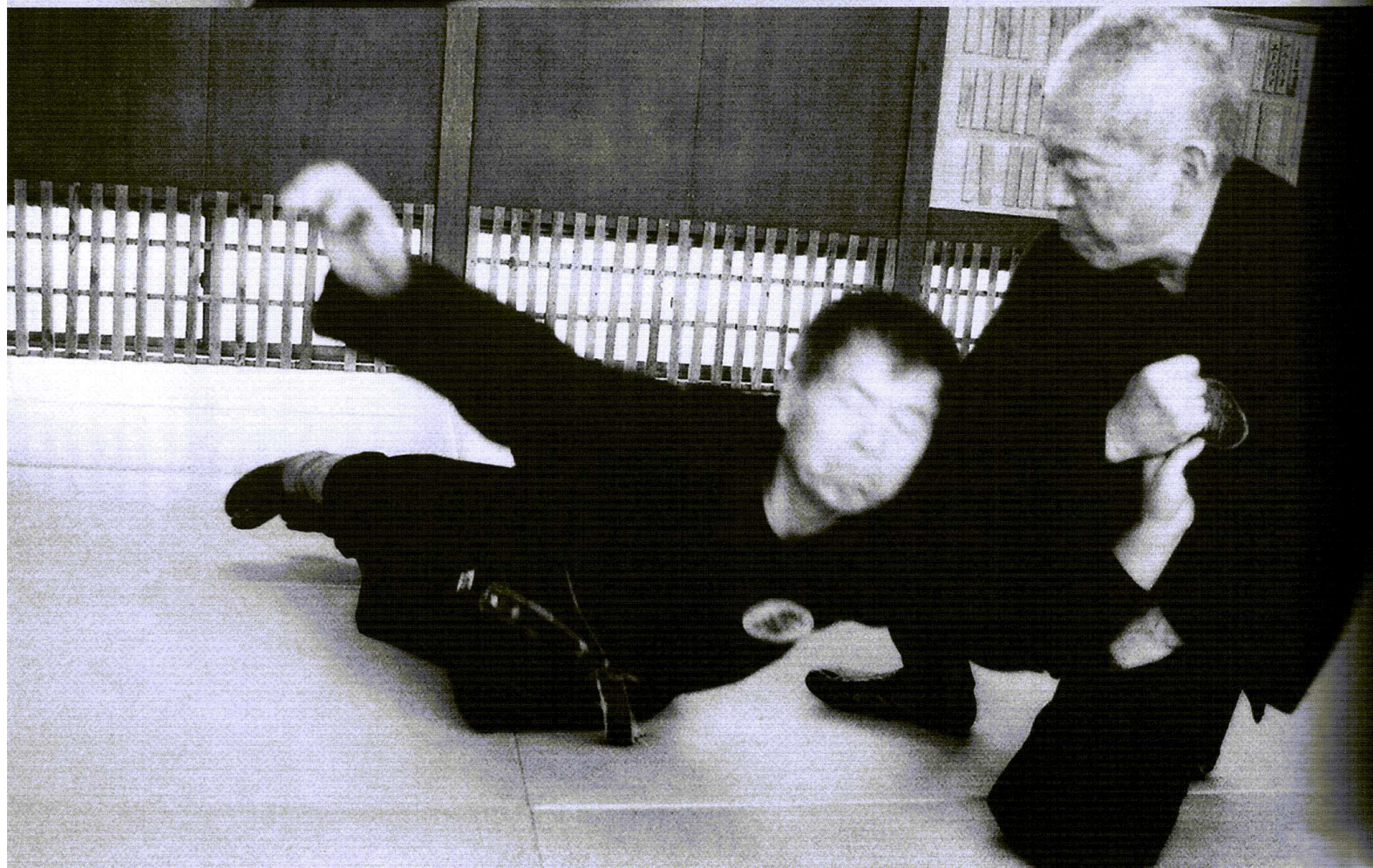


Scroll of Bokuden-ryu. This school is famous for sword fighting techniques and Taijutsu.



Scroll of Shinto-ryu.

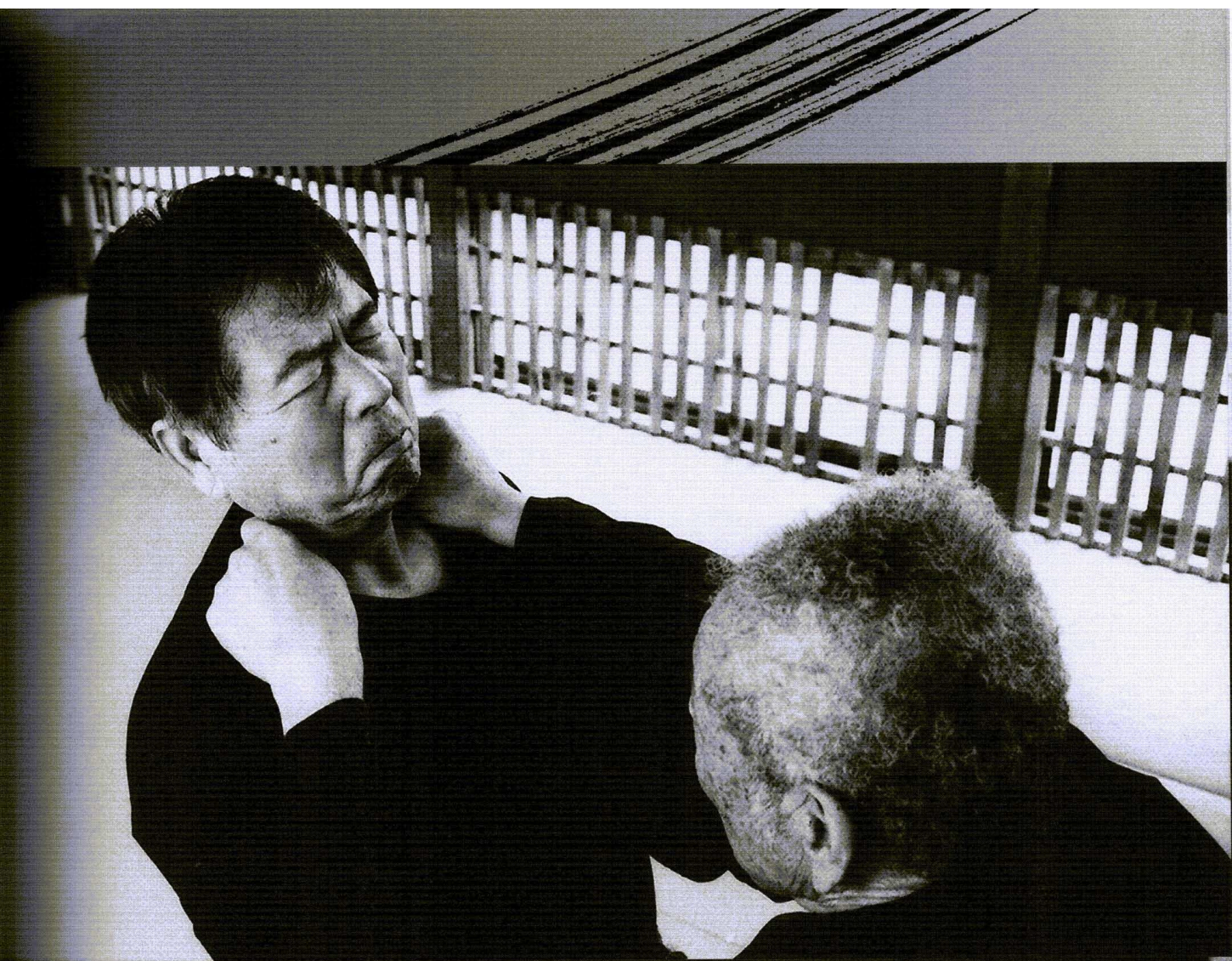
Takagi Yoshin-ryu Jutaijutsu



高木揚心流柔体術











OMOTE GATA 表型

Kasumi dori 霞捕

This kata is suwari gata. Sit in seiza facing the opponent who is standing on the toes. The opponent stands with the right leg and comes in with the right hand, grabbing the lapel. Take the lapel with the left hand under the opponent's grabbing hand, and with a right shuto strike the opponent's kasumi, standing on the right leg. With the striking hand take the right lapel.

Attack the back of the opponent's hand with the thumb, controlling the lapel with the fingers, and stand up, pulling back the left leg. Pull back the right leg in a large motion and sit, with the left leg kicking into the opponent's chest and holding.

Do gaeshi 洞返

This kata is also suwari gata. The opponent strikes in with a right hand to the suigetsu. With the right hand parry to the right, taking the wrist, and with the left hand take the opponent's left lapel and extend the left leg to the side, pulling the opponent onto his back. With the left leg take the opponent's right arm and lever around, choking with the left hand.

Karame dori 搦捕

This kata is standing. The opponent comes straight in. Grab the nape of the opponent's neck from behind. As the opponent turns to look behind, with the right leg kick the back of the opponent's knee and knock him down. Assume zanshin.

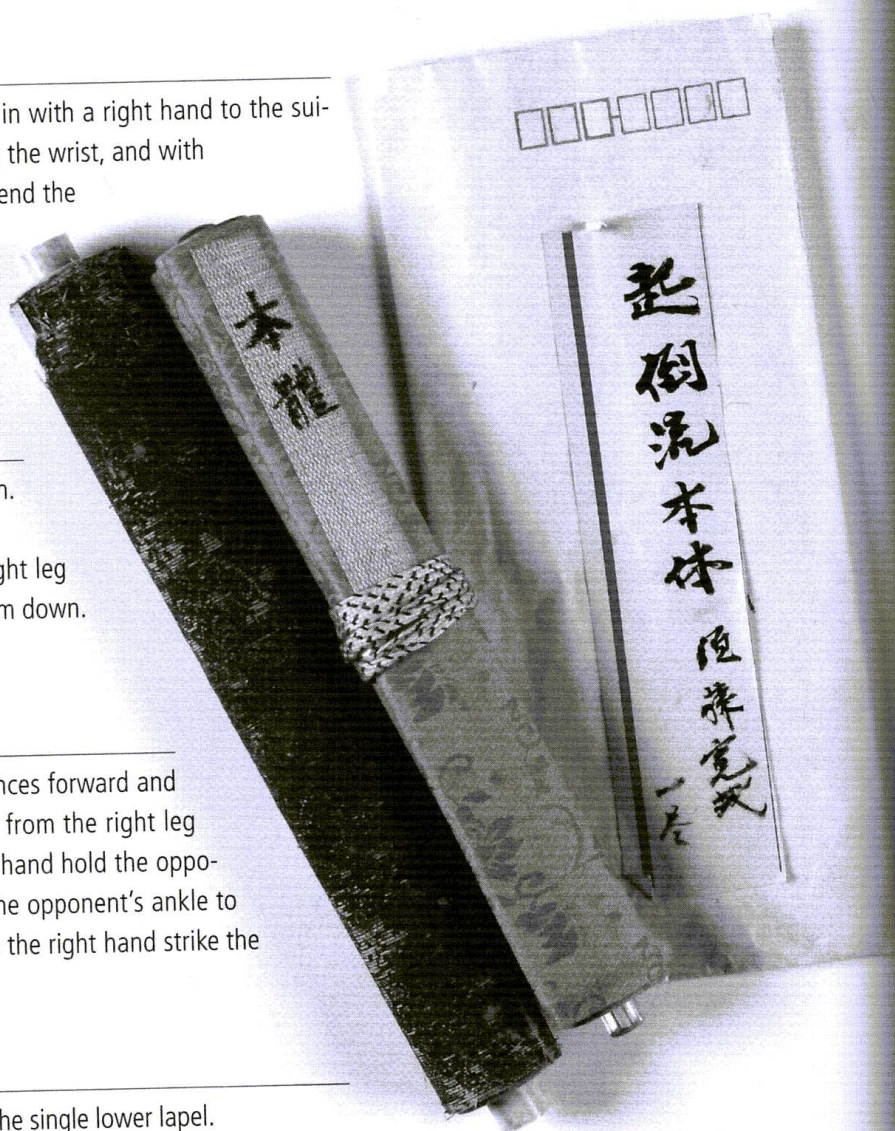
Kyoto 虚倒

In this kata the tori is seated. The opponent advances forward and kicks into the tori's suigetsu. With the right arm, from the right leg change the body angle diagonally. With the right hand hold the opponent's calf and with the left hand hold and pull the opponent's ankle to knock him over. The opponent falls face first. With the right hand strike the calf of the opponent. Assume zanshin.

Kata mune dori 片胸捕

This kata is a standing waza. The opponent grabs the single lower lapel. As in the previous suwari gata, with the left hand grab the lapel.

With the right shuto strike the opponent's kasumi, then drive the right thumb into the back of the opponent's grabbing right hand that takes the lapel. While holding the palm of the hand with the fingers, pull the left leg back, at the same time pulling the lapel free, and with the left leg kick up into the opponent's right thigh, knocking him face down. With the left hand holding the joint of the right arm, push down, then lift up the wrist of the right arm, pressuring in with a lock.



Scroll of Kito-ryu.

Ryo mune dori 両胸捕

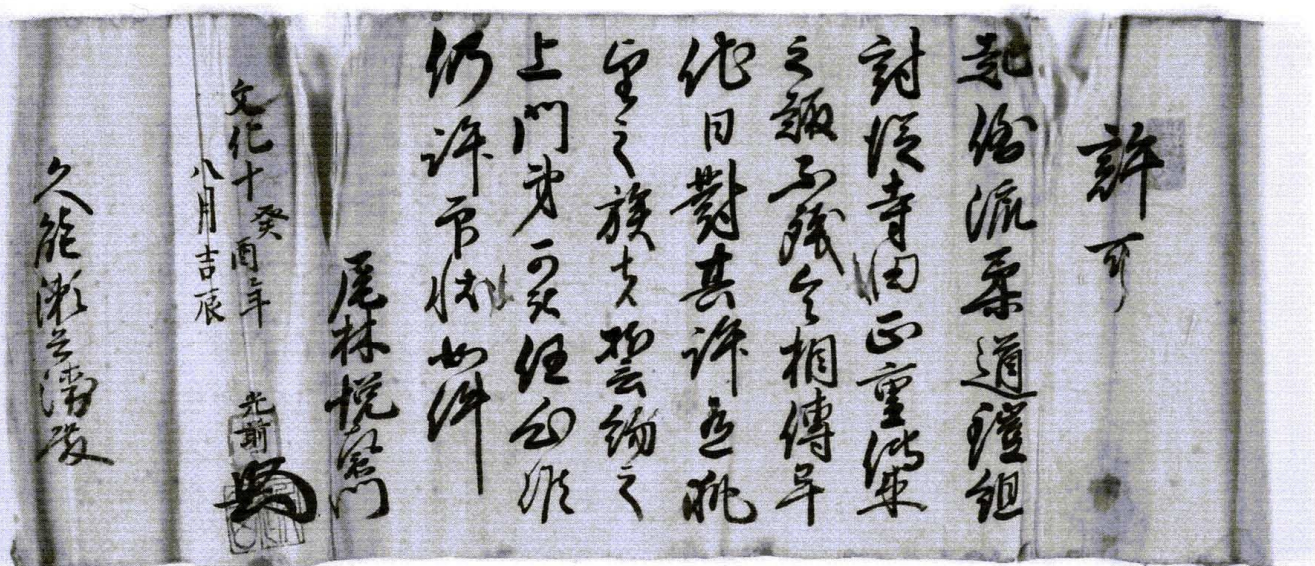
This is a standing waza. The opponent grabs both lapels. The ura kata to this is kata mune dori and is the same. Instead of striking to the kasumi with the right hand, strike straight to the face, then take the opponent down the same way as in the previous technique.

Oikake dori 追掛捕

The opponent moves forward. From behind apply a kiai. As the opponent turns around, strike the opponent's right kasumi with the right hand, then enter in under trapping the opponent's right arm joint. With the right leg, trap the opponent's right leg and with a large movement knock him down face up. Apply a gyaku jime (reverse choke) to the opponent's right arm and hold down. Break the arm.

Kaigo kudaki 戒後碎

Standing waza. The opponent comes from behind with wagai jime. Drop down, spread the attacker's arms open, and grab the opponent's right wrist with the right hand. Sitting back on the right leg, throw with sei nage.



Document of Kito-ryu.

Yukichigai 行違

Standing waza. The opponent advances forward toward you. Advance as well and pass (yukichigai). When passing the right side, take the opponent's right wrist with the right hand and lift up, striking up into the opponent's tsubo in the underarm with the left elbow. When bringing the arm back to the original position, use the right heel to lift the right heel of the opponent and knock him down facing up. While still holding the wrist jump in, hitting the opponent's right underarm with the right foot.

Yuigyaku 唯逆

Standing waza. The opponent walks toward you. Walk in at the same time. The opponent attempts to strike the left side of the face with a right strike. Block with the left hand. With a right strike, hit the face of the opponent. While applying uchikake to the opponent's right leg, the opponent falls facing up. Control both hip joints.

Ransho 乱勝

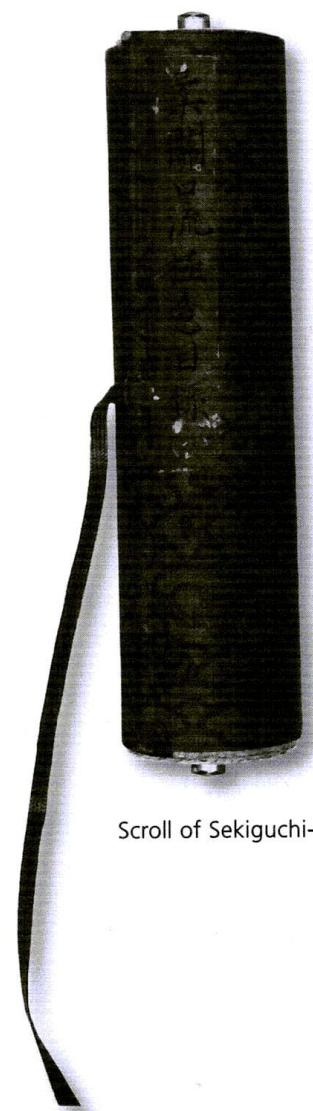
Standing waza. The opponent comes in with a right strike to the face. Take a step back with the right leg, dropping the *koshi*, and block with the left arm. Striking in with the right hand to the opponent's *asakasumi* (area below the jaw), with the right foot as in *kosoto gake*, knock the opponent on his back as he comes in to trap the right leg.

Ken nagare 拳流

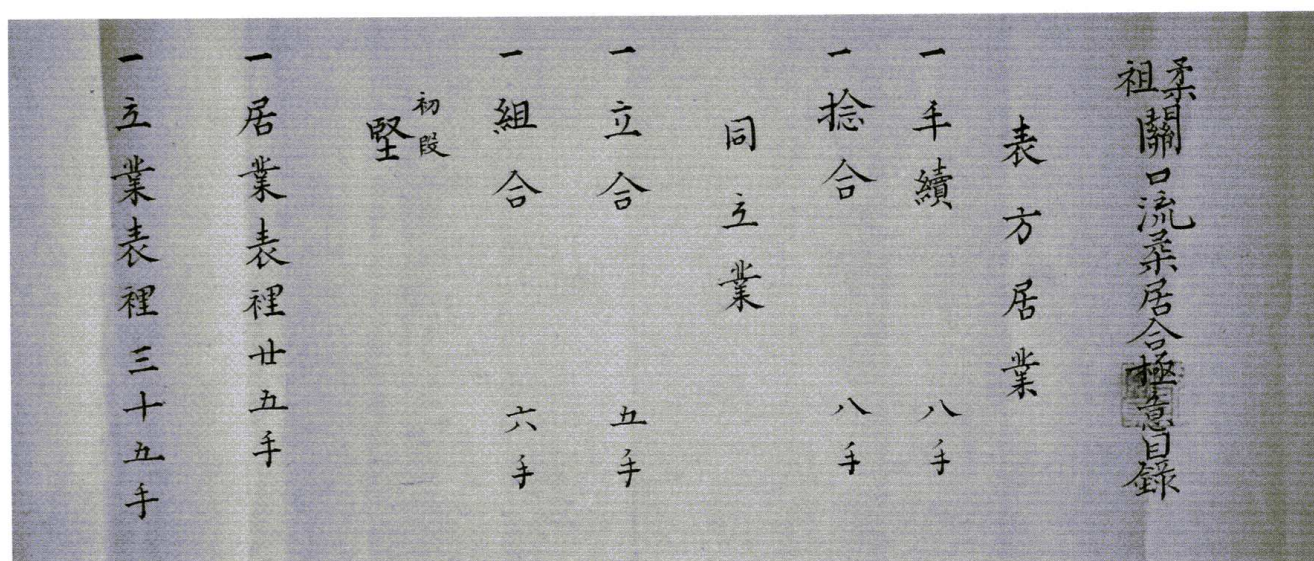
Standing waza. Face off with the opponent. The opponent comes in with a right-handed strike to the suigetsu. Slightly shift to the left and receive the opponent's right hand with your right hand. Hold the wrist and step slightly in with the left foot. Suddenly pull the right leg and right hand, sitting back on the right leg. The opponent will fall forward. With the left hand take the opponent's right elbow and then kick into the opponent's right side with the left foot.

Hiza guruma 膝車

The opponent is seated. Kick in to the seated opponent. The opponent blocks with the right hand. Take the opponent's right wrist and, moving to the opponent's right side, lift the arm up, pushing down and locking.



Scroll of Sekiguchi-ryu.



Scroll of Sekiguchi-ryu jujutsu.

URA GATA 裏型

Ura gata 裏型

The ura gata is in the moonbeams of juppo sessho.

The moonlight reaches every inch of the world, but it is because the watcher's heart is clear that he can feel its beauty.

There is also the time of no moon.

This is the *Bufu* of *Kyojitsu*. This is the martial way interchanging truth and falsehood.

Suigetsu 水月

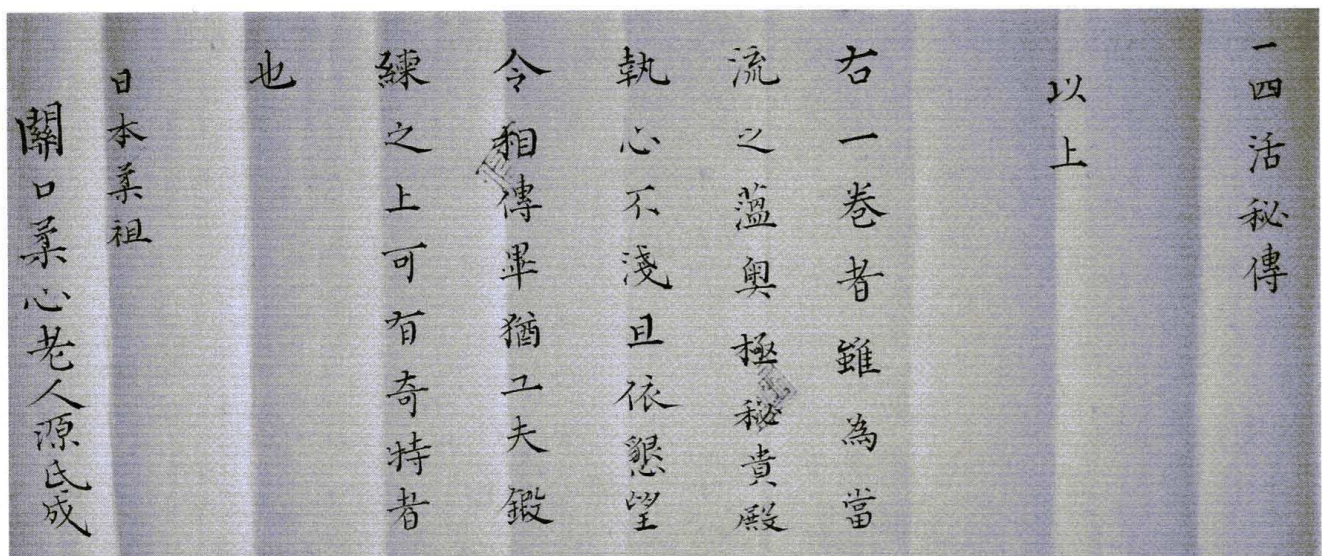
This is the same as the omote waza. As you stand, kick in to the suigetsu with the right leg.

Gyaku ude 逆腕

This is the same as the omote using the left hand, taking a reverse on the opponent's right arm, and knocking the opponent on his back. Moving in with the right leg, kick the opponent's right side.

Ude ori 腕折

This the same as the omote. Using the shin of the left leg on the right arm of the opponent, hold and break the arm.



ERI JIME GATA 襟締型

Hon jime 本締

Standing waza. Face off with the opponent. Start by taking the opponent's lower left lapel with left hand. At the same time take the opponent's upper right lapel with the right hand and press the thumb in deep into the lapel. At the same time pull with the left hand and drive the right arm up to the neck and choke. The opponent keeps the neck facing forward and endures the choke until almost losing consciousness. The person applying the choke should also be diligent and carefully study the method of choking.

Gyaku jime 逆締

This is a standing waza and is the same as the previous one. With the left hand take the opponent's lower left lapel, and with the right hand in and thumb out, use the fingers to push on the opponent's throat, in the area near the pharynx. Pulling the left hand makes this gyaku jime an extremely difficult technique to resist.

Ude jime 腕締

This is a standing waza. The opponent takes the single lapel with the right hand. Take the opponent's right wrist with the left hand and at the same time take the opponent's right arm from underneath, then take the upper left lapel. With the right leg hooking the outside of the opponent's right leg, fall back. With the left hand that is holding the opponent's right wrist, hold down sufficiently toward the head. The pain is as intense as if the arm were breaking.

Itteki jime 一摘締

This is a standing waza. Face off with the opponent. With the right hand take the opponent's upper left lapel then pull back. As the opponent attempts to resist, in the opposite direction shift the opponent to the right side and with the left hand grip the front of the opponent's left shoulder. Pulling with both hands backward, execute a collar lock. Keep the head in close to the opponent's back.

Itami jime 痛締

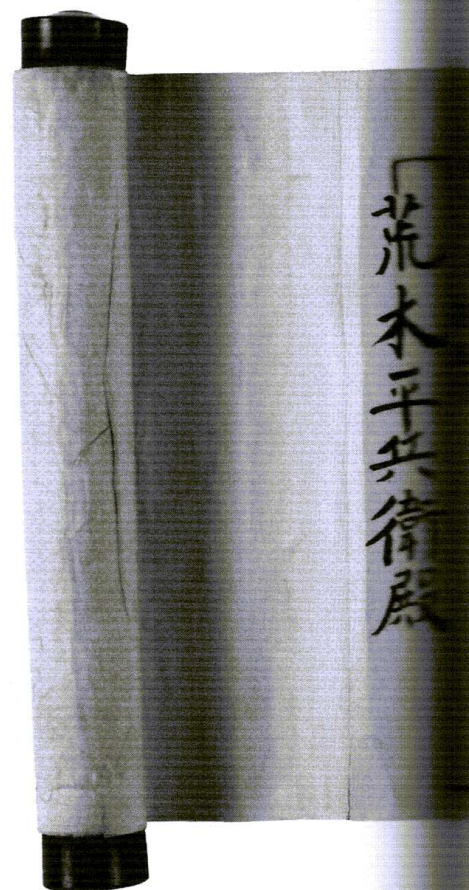
This is a standing waza. With the right hand take the opponent's left lapel as high up as possible with the thumb in. Do the same with the left hand. With both hands, using the thumb joints push and choke in the area of the lymph glands.

Oshi jime 押締

Standing waza. Same as the previous technique, with both hands taking the opponent's upper lapels, both thumbs choke by applying pressure to the ryumon (the "hollow" area of the shoulder under the collar bone).

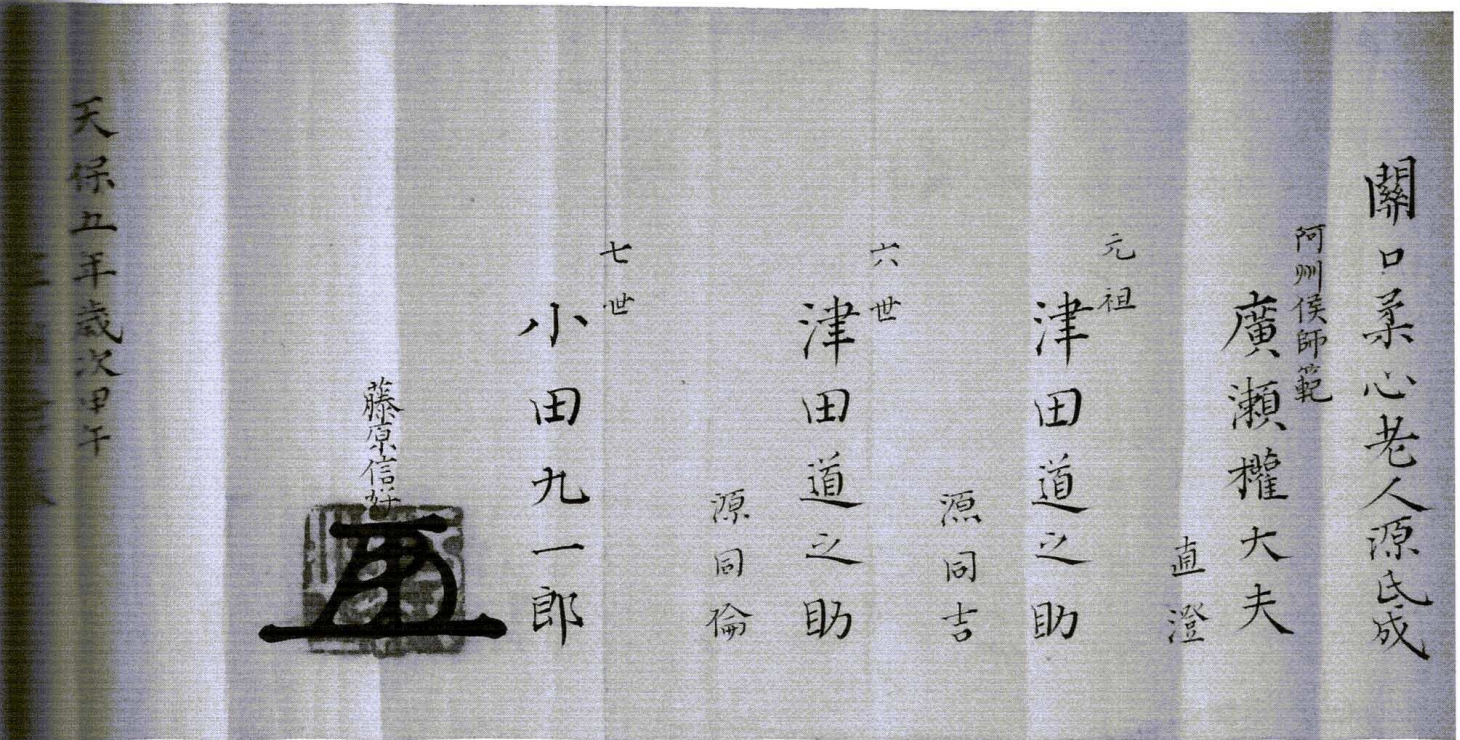
Gyaku osae jime 逆押締

Same as the previous technique. With the thumbs of both hands apply pressure on the upper uko—the area directly under the upper portion of the lymph glands.

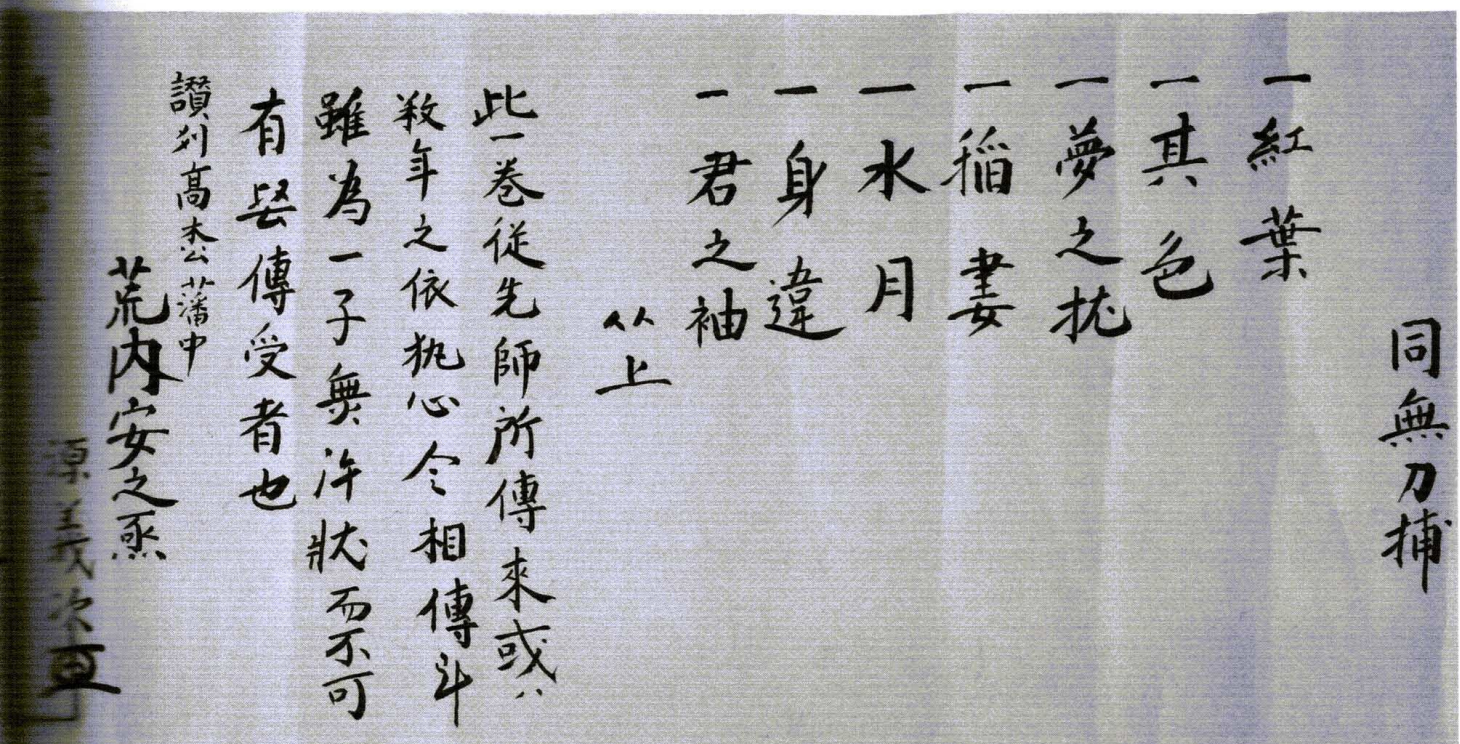


Suwari jime 坐締

The opponent sits. From the front suddenly grab the front of the opponent's left shoulder and pull. Leaping in from the right, move around the opponent and apply sankaku jime.



Scroll of Sekiguchi-ryu jujutsu.



Scroll of kenjutsu of the Takamatsu clan.

SABAKI GATA 捌型

Kata mune dori 片胸捕

Standing waza. Face the opponent. The opponent takes the lapel with the right hand. Cover the opponent's right hand with the left. As soon as the opponent goes for the right sleeve with the left hand, pull the right foot back one step and take the opponent's right hand with the left in a reverse. At the same time pull the left leg back and sit back. The opponent will fall back, creating an arm lock.

Ryo mune dori 両胸捕

Standing waza. The opponent grabs the chest with both hands. Lightly place both hands on the opponent's hands. While shouting a kiai, pressure the shin on the opponent's gedan and at the same time take the opponent's left hand in a lock. As in the previous technique, throw.

Oni kudaki 鬼碎

Face off with the opponent. The opponent moves in with a right strike to the face. Pull the right leg back one step, dropping the hip, and receive with a left arm block, passing the right arm under and just behind the elbow of the opponent's right arm. Hold with the left hand and apply the lock, stepping in osoto gari (large outer reap) with the right leg and knocking the opponent down.

Seoi gakari 背負鎌

Same as the previous technique, but instead of the osoto, step in with the hip and execute seoi nage.

Koshi nage gakari 腰投鎌

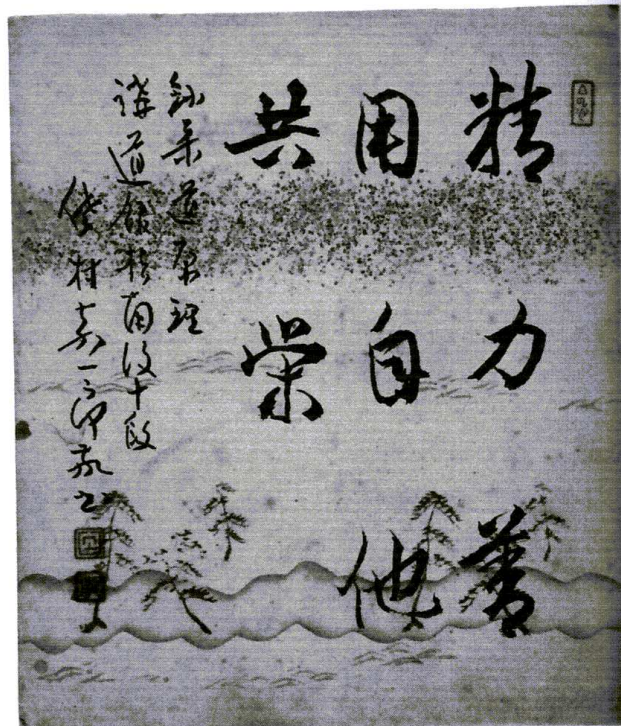
The opponent takes the single lapel with the left hand and moves in with a right strike. First, take the elbow of the opponent's left grabbing arm and push it up and pull the right leg back. Receive the opponent's right strike with the left hand. At the same time drop the body slightly, enter with the right hip, and throw. Since the opponent's left arm is pushed upward we are able to come in from the neck. The opponent's arm is reversed and locked and is then thrown.

Ude ori 腕折

The opponent takes the single lapel with the right hand. As before, lightly rest the palm of the right hand on the opponent's hand, then quickly strike the opponent with a left shuto to the opponent's left kasumi. At the same time, with the right hand take a reverse (lock) on the opponent's right hand. Step back and down with the right leg. The opponent will fall forward. Break the opponent's arm with the shin of the left leg.

Gyakute nage 逆手投

The opponent grabs the single lapel with the right hand. Take a lock with the left hand, raising it up. The opponent's right-hand wrist becomes takeori (curved). The right hand takes the root of the opponent's right arm. Enter in with the right hip and throw.



Calligraphy by Kaichiro Samura, tenth dan of Kodokan Judo. It reads: "Maximum efficiency with minimum efforts, and mutual benefit and welfare."

Kimon nage 鬼門投

The opponent takes both lapels. Grab both of the opponent's sides. With the thumb apply pressure to the pressure point in the underarm. Push then pull, allowing for the right arm to enter in and then at the same time throw with a koshi nage.

Ate nage 当投

The opponent takes the single lapel with the left hand. With the right hand reversed and in a similar position to gyakute nage, execute takeori at the time of passing under

the opponent's left arm. With the left hand grab the opponent's underarm, pull, then knock over the opponent, who will land facing up. When grabbing the opponent's left underarm, apply pressure to the opponent's underarm with the elbow.



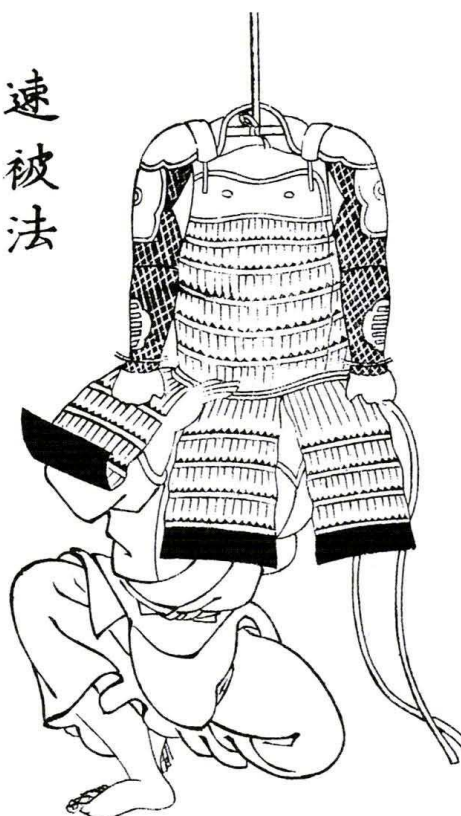
Kumiuchi by Watanabe and Honjo at the Tonoyama Castle.

Kocho dori 小蝶捕

The opponent takes the single lapel with the left hand. With the right hand take the elbow of the opponent's grabbing hand, and use both hands on the elbow, turning to the left one degree, then take that hand to the shoulder and throw.



速被法



Two methods to don armor quickly.

TAI NO KATA 体之型

Koshi guruma 腰車

Standing waza. The opponent grabs the left front of the obi and the rear of the right back waist of the obi and attempts a hip throw. With the left hand grab the opponent's rear obi and with the right hand strike the opponent's face. Advance in and sutemi to the side of the opponent, pushing the right hand up on the opponent's left shin. The opponent falls forward.

Yotsude 四ツ手

Standing waza. Both sides grab the right shoulder. With the left hand take the front of the obi. When the opponent pulls in, on the third step follow the opponent and enter in with the left leg. Step in with uchimata with the right leg, catch the opponent's left thigh, and execute tomoe nage.

Yotsude kuzushi 四ツ手崩

Standing technique. The opponent comes in with a double lapel grab. With the left hand take the opponent's front obi and with the right hand take the opponent's left shoulder. Enter in with the right leg, and while pushing pass through between the opponent's legs with the left leg then with the right, apply a tomoe nage to the opponent's left leg.

Keito 刑頭

The opponent grabs the hair from behind. Take the opponent's left grabbing hand, drop the hips, and pull back the left leg to finish up facing behind. Assume a kamae that will strike with the right hand. The opponent retreats three steps. Suddenly jump in to the opponent's left side with the right foot and hit the opponent in the face with a right strike, then throw him with a yoko tomoe nage.

Koshi ore 腰折

Standing waza. The opponent enters in with a koshi nage. Hit into the opponent's suigetsu with a right strike. Suddenly with the right hand take the opponent's left shoulder and with the left hand take the opponent's rear obi. With the left foot pass through from the front to the left. At the same time, with the right leg catch the opponent's left leg and with the right hand pull the hand that is holding the shoulder. Perform yoko tomoe nage. The opponent will fall to the side, facing up.

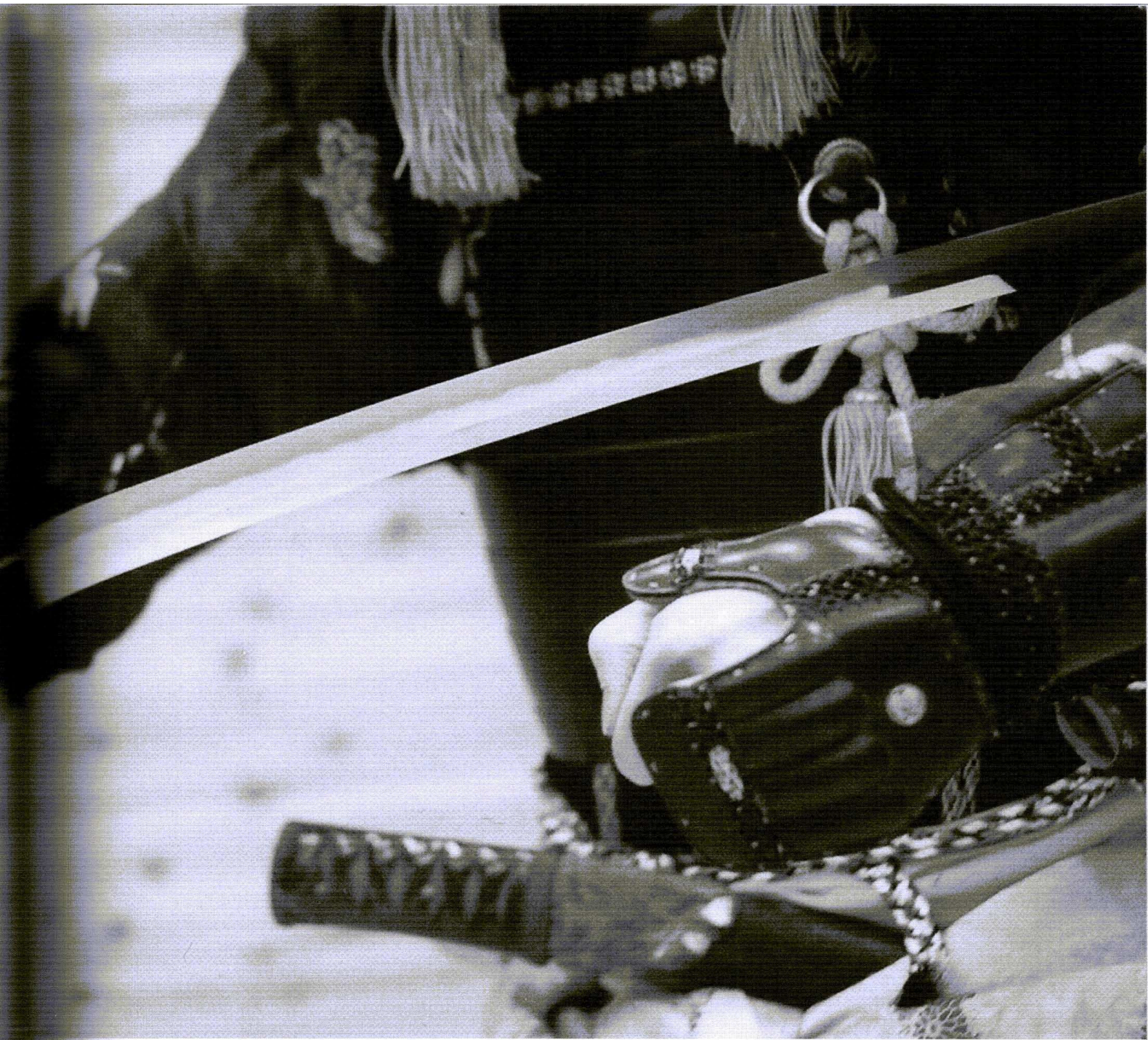
Koshi nagare 腰流

The opponent comes in for a double lapel grab. Grab the opponent's shoulders with both hands, and quickly enter in with the left leg past both legs. The opponent is thrown with tomoe nage and falls facing up.

Kumoi gaeshi 雲井返

Standing waza. The opponent comes in for a double lapel grab. Grab the opponent's left lapel with the left hand, and with the right hand take the right lapel and pull the left. Tsuki with the right hand, apply a cross lapel choke, and place the right hand on the opponent's left thigh and perform tomoe nage.





Ryote gake 両手掛

Standing waza. The opponent executes a double lapel grab. Grab both the opponent's arms at the middle joint (hoshi) with both thumbs. Slightly push and then with the right foot catch the opponent's left leg and perform tomoe nage.

Mizu nagare 水流

Standing waza. The opponent executes a double lapel grab. Take both the opponent's shoulders and quickly pass the left leg through between the opponent's legs. At the same time move the right leg around the opponent's left side and then pull on both shoulders. Perform tome gaeshi.

Yuki yanagi 柳雪

Standing waza. The opponent grabs both lapels. With the right hand deeply grab the opponent's left shoulder and with the left hand grab the root of the opponent's right arm. With the left leg hook the opponent's right thigh and with the right leg pass through between both the opponent's legs and throw with a yoko tomoe nagashi nage.

Echigo kuzushi 越後崩

Standing waza. The opponent grabs both lapels. Take both the opponent's elbow joints and push up. While pulling, strike with the front of the head to the opponent's face, then quickly enter in with both legs between the opponent's legs and perform tomoe nage.

Kasasagi 鵲

Standing waza. The opponent comes from the side with a koshi nage. With the right hand grab the opponent's left shoulder and with the left hand grab the front of the opponent's obi. With both legs enter in to the opponent's left side and throw. The opponent falls in yoko nagare. Stay connected to the opponent and finish up on top of him, then choke with the lapel.

Hyotsui 票墜

Standing waza. The opponent grabs both lapels. Grab both of the opponent's shoulders and with the right leg hook the opponent's left thigh and perform tomoe nage. Roll over, finish up on top of the opponent, and execute a collar lock.

Tsuta garami 蔦搦

Standing waza. The opponent grabs both lapels. Grab the opponent's sides, then push. At the same time flow around with both legs to the opponent's right side and throw him to the side. Finish on top of the opponent, sit astride him, and execute a collar lock.



Kabuto with the family crest of two hawk's feathers.

Taki otoshi 瀧落

Standing waza. The opponent grabs both lapels. Grab both lapels, enter in with both legs between the opponent's legs, and throw. Follow on top of the opponent, sit astride him, and choke with both lapels.

Anything and everything for the purpose of attainment of just technique night and day.



MUTO-DORI GATA (MUTO-DORI JUJIRON) 無刀捕型(武十捕十字論)

Kenja dori 拳者捕

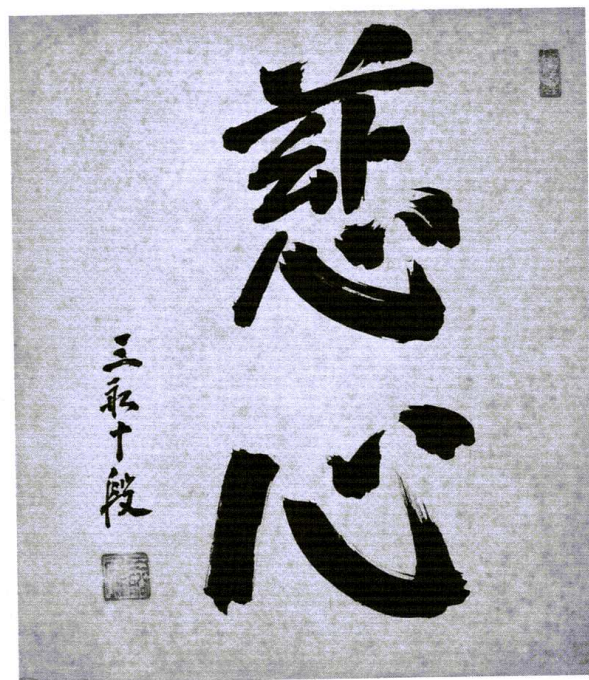
From hira ichimonji no kamae. The opponent is in daijodan no kamae and comes in with a single cut. Shift the body to the left, lifting the right leg slightly. The opponent's cut flows past the right side. With the left hand take the opponent's right wrist and with a right strike push the back of the opponent's right hand. Next, strike the opponent, then make a further strike to the upper arm to disable the sword. Suddenly, with the right hand place the thumb on the back of the opponent's right hand, execute a reverse lock, and pull the left foot back far enough so the opponent will fall on his back. Take the fallen sword. Assume zanshin.

Ichimonji 一文字

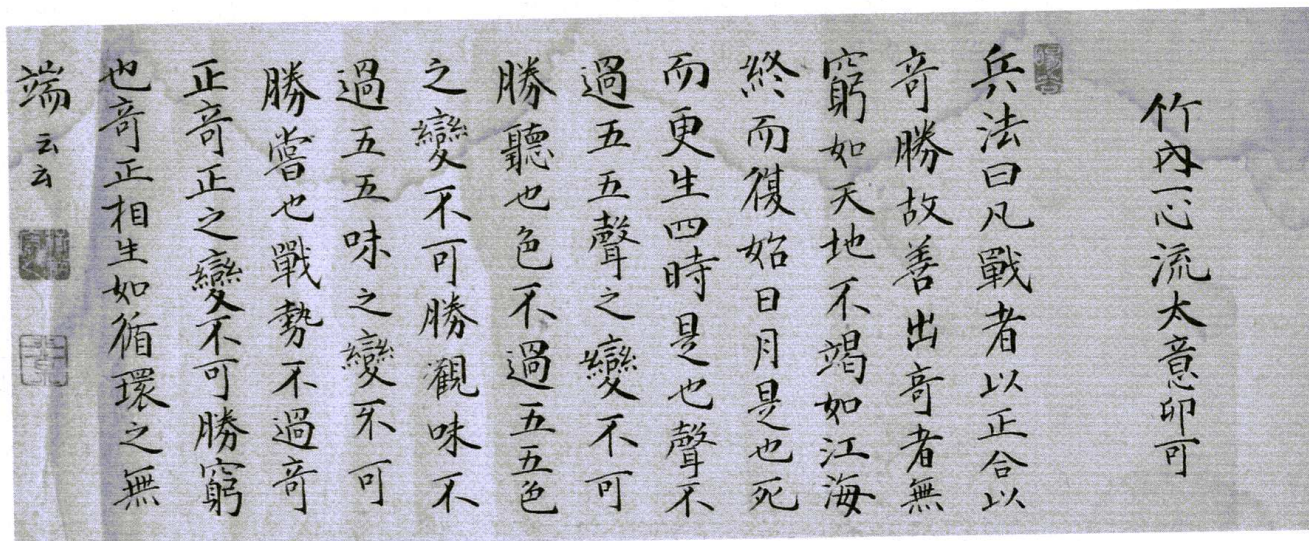
Start in hira ichimonji no kamae. The opponent is in daijodan no kamae and cuts in. Advance forward with the right leg one step just in front of the opponent sitting with the left leg, striking to the opponent's suigetsu with the right hand. The opponent falls on his back. Retreat one step. Assume zanshin.

Tsuka otoshi 柄落

Stand in seigan no kamae with the right hand forward and left hand in the area of the lapel. The opponent is in daijodan no kamae preparing to cut. Suddenly jump in and hold the opponent's elbows with both hands, stopping and pushing. The right leg moves forward one step in front of the opponent's right leg. Suddenly with the right hand grip the back of the opponent's sword handle, lift up and enter in with the hip and throw. The opponent's sword remains in your hand and the opponent falls back. Assume zanshin.



Calligraphy by Kyoze Mifune, tenth dan of Kodokan Judo. It reads: "Mercy."



Scroll of Takenouchi Isshin-ryu.

Muko dori 向捕

Seigan no kamae. The opponent cuts from daijodan no kamae. Evade to the left side, and with the left hand take the opponent's sword and grab his right wrist. Suddenly take the handle of the opponent's sword with the right hand from above, and while pulling up at the same time with a left strike, hit the face of the opponent. The opponent should fall back, but if he fails to do so his crotch will be cut with the sword. Hold the opponent's sword and assume zanshin.

Mawashi dori 廻捕

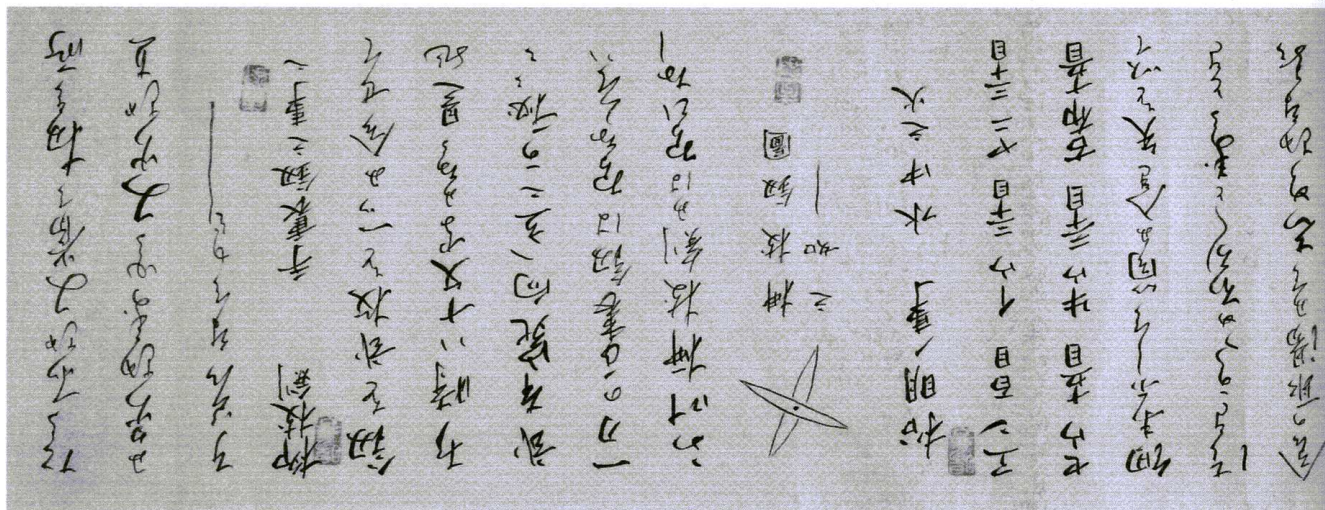
Drop the hips. Keep the left hand in front and pull the left hand back to the left side in gedan no kamae. The opponent cuts in from daijodan no kamae. Shift the body to the left and with the palm of the right hand strike into the opponent's right ulna. At the same time kick up to the opponent's left wrist with the right leg. Next, while pushing the opponent's lower throat simultaneously sweep the opponent's leg with a large outer reap with the right leg. The opponent will fall back. Pick up the sword and assume zanshin.

Ushiro dori 後捕

Hira ichimonji no kamae. The opponent comes in with a thrust. Shift the body to the left. With the right leg kick up to the opponent's right hand, suddenly jump behind the opponent, and execute ryosode hachiyo with both palms, striking the opponent's ears. The opponent loses the will to fight and falls. Assume zanshin.

Shizumi dori 沈捕

Lower the hips to gedan no kamae. The opponent comes from a thrust and changes to a cut to the torso. From the right side move directly in toward the opponent, and with the right leg switch the body. With the left hand take the opponent's left wrist, lift up, and at the same time enter in with another step. Drive the right hand in between the opponent's legs and throw in omote nage.



DAISHO SABAKI GATA 大小捌型

Tsuka kudaki 柄碎

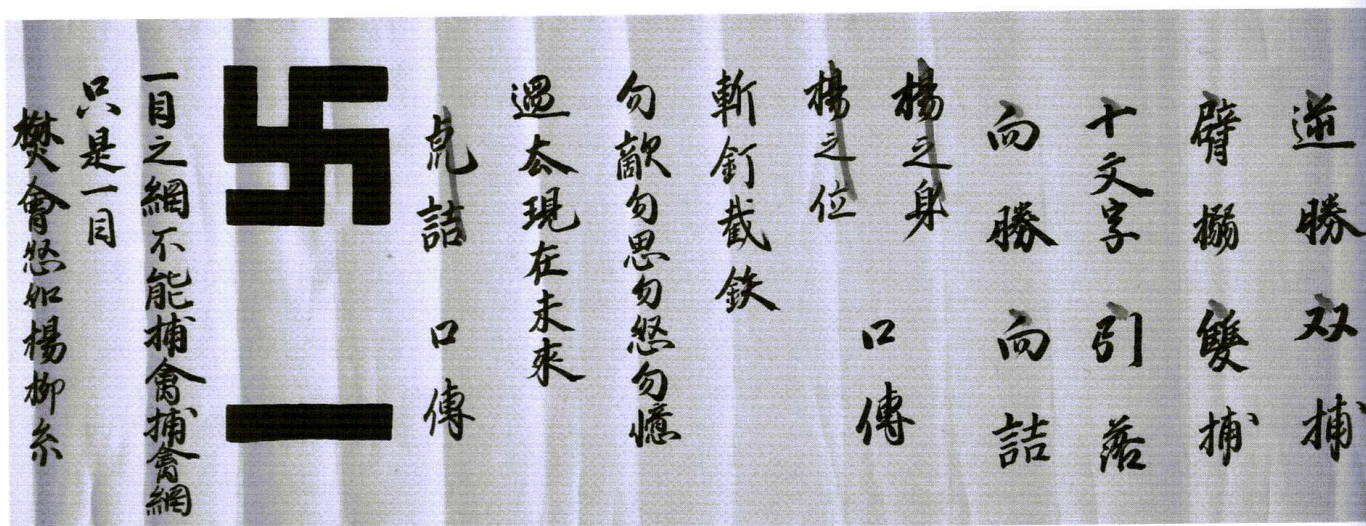
Stand facing the opponent. The opponent is bearing a large sword with his hand on the hilt. With the right hand stop the pommel and with the left hand make a shuto (hand-sword) down to the opponent's right hand.

Hiki dori 引捕

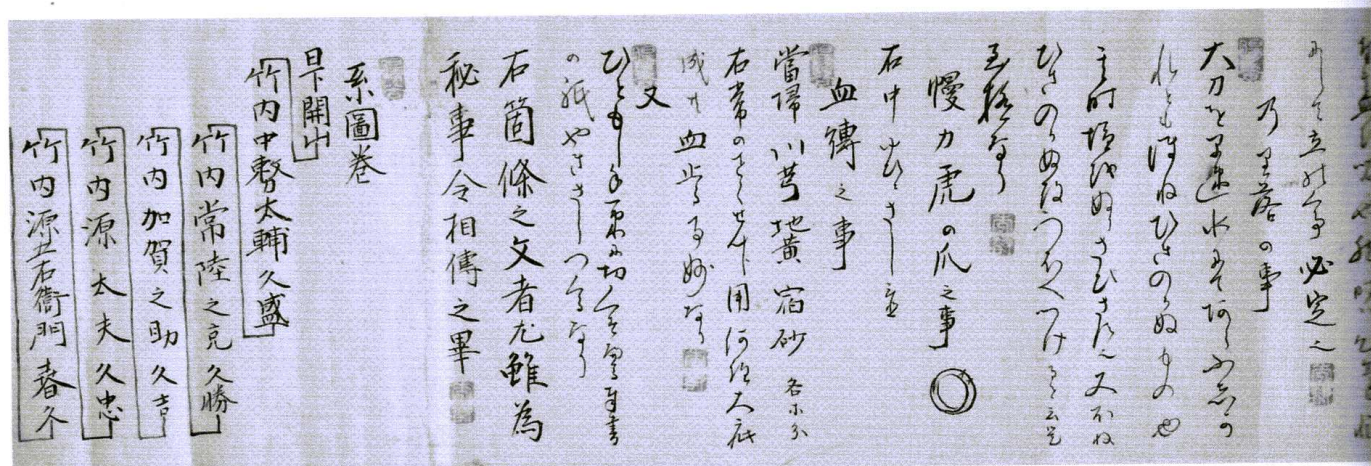
Stand facing off the opponent. The opponent attempts to draw the large sword. With both hands strike both the opponent's sleeves, then suddenly draw the large sword with the right hand and kamae in tsuki.

Iri dori 入捕

The opponent assumes daijodan kamae with the large sword. Stand in hira ichimonji. At the time when the opponent cuts in, advance forward toward the opponent with the right foot, sit back on the left foot, and with the right hand strike the suigetsu and draw the opponent's kodachi, then thrust.



Scroll of Jujutsu.



Scroll of Takenouchi Isshin-ryu.

Rangaku 乱岳

The opponent is bearing a large sword and a short sword and advancing forward. Grab the pommel of the opponent's large sword and grip the wrist of the opponent's left arm with the right hand. The opponent places the right hand on the handle of the large sword and begins to draw. Suddenly lift the right hand and take the entire scabbard before the blade is drawn. Sweep the opponent's left leg with the scabbard then lock down the opponent's left hand with the sword.

Sukui dori 掬捕

The opponent attempts to draw the large sword. Suddenly kick the opponent's kote (wrist) with the right leg, knocking the large sword away. Without allowing the opponent time to absorb the attack, continue to advance on the opponent. Take the handle of the short sword with the left hand and strike the opponent's santo with the right hand. Draw the short sword with the left hand and thrust.

Masubone 桤骨

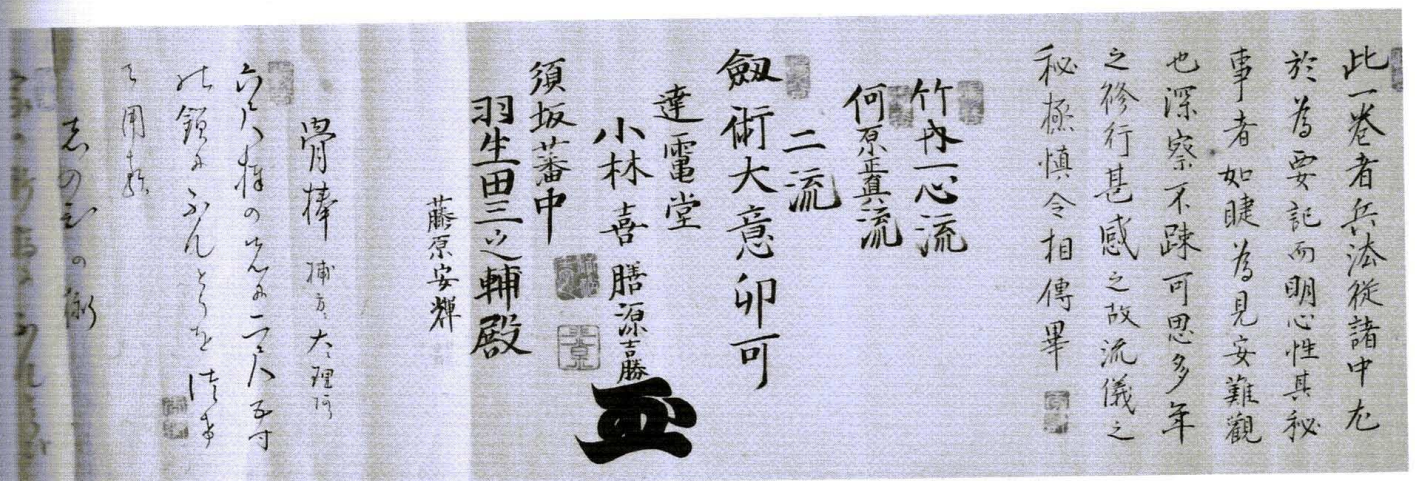
The opponent attempts to cut in with the large sword. Pull the left leg back one step, shifting the body. The sword passes by on the right side. With the left hand take the right kote and with the right hand strike the opponent's face, then take the sword and cast it away.

Ushio gaeshi 潮返

This is the same as the previous technique; at the same time as shifting the body strike the opponent's right ulna with a right shuto. The opponent will drop the sword. Jump in and apply osoto and with right hand strike the jinchi and knock him over.

Kake otoshi 掛落

The opponent is in daijodan no kamae. Jump in holding the opponent's elbows, preventing the attack. The opponent takes a step back. Maintain the distance, and with the shin of the right leg kick up into the opponent's gedan. Take the end of the opponent's saya with the right hand and drive it upward. The opponent will hit his own head on the sword and fall back.



Kote dome 小手止

The opponent attempts to cut in with the large sword. Evade by opening up to the left and moving backward. The sword will flow past the right side. With the left hand take the opponent's right hand into a lock and turn the body. Keep the right hand attached, sit back on the left leg, and throw.

Yoko gatana 横刀

The opponent puts a hand on the large sword. With the right hand hold the pommel of the large sword down and back. The opponent takes a step back. Maintain contact and with the right elbow strike into the opponent's suigetsu, draw the opponent's large sword with the left hand, and swing it to the side.

Kuruma nage 車投

As in the previous technique, strike to the opponent's suigetsu with the elbow, place the right hand on the opponent's left hip, and when the opponent falls over apply yoko Kuruma gaeshi. Because the left hand is gripping the handle of the opponent's large sword, the sword ends up in your hands. Quickly turn and cut in to the opponent. Assume zanshin.

Yotsude gatana 四ツ手刀

The opponent places a hand on the large sword. With the right hand hold the handle of the large sword, with the left hand take the handle of the small sword. Simultaneously, with the right leg stamp on the opponent's inside foot. The opponent will be taken by surprise and pull back. Suddenly with the left hand draw the short sword and thrust.

Yaiba musubi 刃結

The opponent places a hand on the large sword. Grip the hilt (tsuka) of the opponent's short sword with the right hand. Push on the large sword's tsuba. The opponent retreats back one step. Follow the opponent and draw the kodachi in yoko ichimonji.

Sukashi dori 透捕

The opponent cuts in from daijodan no kamae. Open the body up to the left. The opponent cuts again from yoko ichimonji, then leaps back. Suddenly change, leap in with a right strike to the opponent's suigetsu, then perform koshi nage.

There are fifteen secret transmissions of the sukashi dori.



Pages from a popular book on martial arts.

MOGURI GATA 潜型

Gokuraku otoshi 極楽落

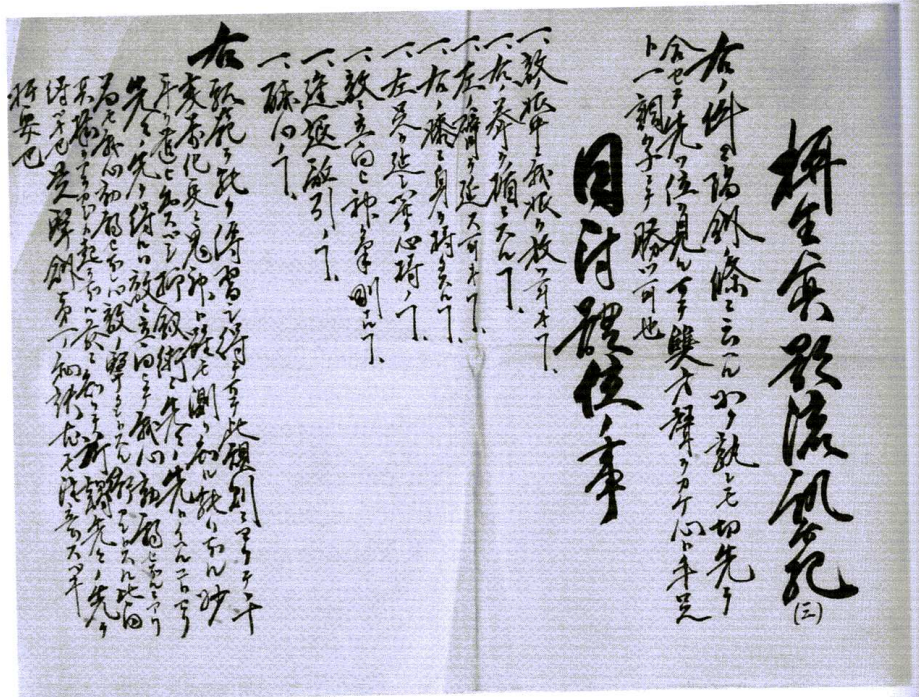
The opponent takes the single lapel with the right hand and the right sleeve with the left hand. With the right hand take the outside sleeve just above the opponent's left elbow and pull the right leg back one step. At the same time pull the right hand to the side and quickly pull the left leg back, then execute a reverse hold-down with both hands on the opponent's left hand. Change and throw in seoi nage from the left hand.

Jigoku dori 地獄捕

Same as the previous technique. Push inward to the opponent's left hand and then quickly change. With the left foot take the opponent's left leg in osoto kake and the opponent falls back.

Tama kudaki 玉砕

The opponent takes both lapels and comes in with hon jime. With both hands apply a grip to the opponent's underarms. With the thumbs apply pressure to the tsubo (pressure point) in the left underarm. The pain will cause the opponent to slip out diagonally to the left. Quickly enter in with the right arm and throw.



Scroll of Yagyu Shinkage-ryu.

Hicho dori 飛鳥捕

The opponent comes in with a strike to the left side of the face. Drop the body and block with the right arm. With the same arm sweep the opponent's right wrist at the same time and pull to the left. The opponent applies strength and shakes himself away. Suddenly jump in, drop the body, and throw with the single hand.

Onibuse 鬼伏

The opponent takes the single lapel with the right hand and sleeve with the left hand. Lightly rest the left hand on the opponent's right hand which is grabbing the lapel. With the left thumb suddenly push on the opponent's little finger. The opponent will experience intense pain and will attempt to pull the hand back. With the right hand push the opponent's chin back and perform osoto kake.

Inazuma dori 稲妻捕

Both opponents take the lapels with the right hands and sleeves with the left. With the right hand wrap the left hand of the opponent from underneath and suddenly execute gyaku shime with the right hand. Twist the body to the left, sit back on the left leg, and throw. Be careful not to pull the opponent's right hand with force.

Mizutori 水鳥

Both opponents take the lapels with the right hands and sleeves with the left. With the right hand from above the opponent's left hand, bind and execute ude gyaku jime. With the left thumb, choke the opponent's shofu and twist the body. Pull the right leg back significantly, sit and throw, then hold down.

Kuru yuki 来雪

Both opponents take the lapels with the right hands and sleeves with the left. Grip the opponent's right hand firmly with the left. The body should be slightly at an angle with the left arm fully extended below the opponent's right arm, wrapping round his back. Quickly enter with the right leg between the opponent's legs and execute a hip throw.

Tai otoshi 体落

Both opponents take the left lower sleeves as before. Thrust with the right hand, then execute uchimata with the right leg. At the same time change and put the left hand in the same position as the previous technique. The opponent wraps the right hand and enters in with the left leg. Enter the hip and begin to throw, sit back on the right leg, drop the body, then throw.

Moguri dori 潜捕

Both opponents take the left sleeves and stand at a distance. As in the previous technique, in the end when sitting back on the right leg, with the right hand grabbing the right shoulder, pull down to completely hold the opponent down.

Moguri nage 潜投

As in the previous technique, bind the right hand and enter in. At the same time, with the right hand grab the tsubo of the opponent's right underarm. Drop the body enough to perform seoi nage, and throw by sitting back on the left leg.

Koteki Ryoda Jupposessho no Hibun Jujiron Shiden Jukai

Martial Artists

Even with superior martial artists, there were some who could not write or did not have the chance to write notes, or some who lived in an era where they weren't easily able to write notes. The annals of Budo are filled with the bloodstains of those who never left a trace.

Budo Taijutsu is made in humans. Radar or computers are things that have been created by humans. In the

era of Oda Nobunaga (1534–82), the victor of the battle of Okehazama (June 1560), there were no machines like that, but even if there were I wonder if he would have needed them. Of far greater importance than radar or computers in this age is the excellence that is made in humans.

CHAPTER 7

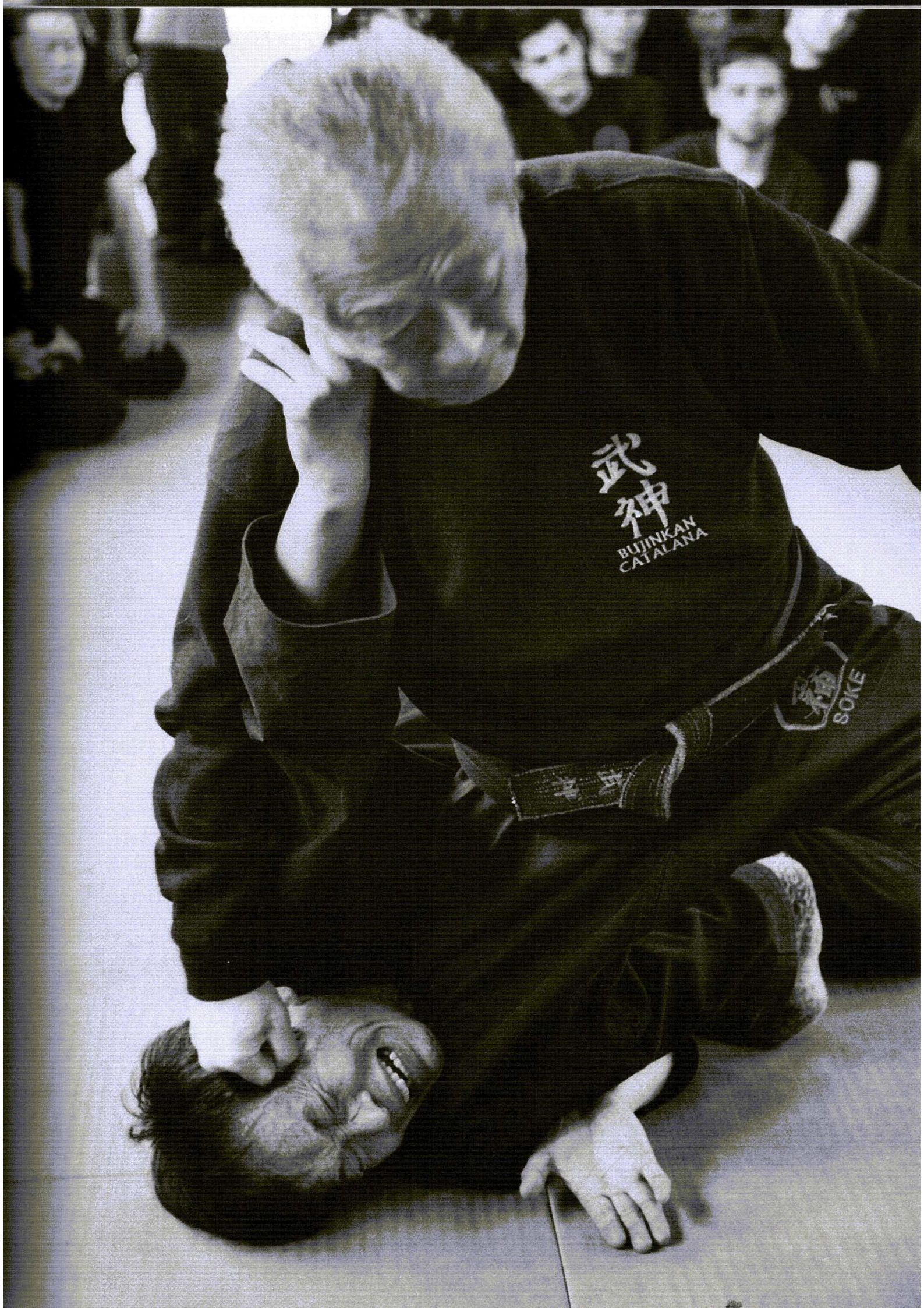
Shinden Fudo-ryu Daken Taijutsu

神傳不動流打拳体術

Shinden Fudo-ryu Shizen Shigoku no Ichi

Recently, at the time of training, I am soliloquizing throughout Heaven and Earth; that is to say, I am celebrating the gracious relationships I enjoy with my students. I cherish each student as I would my own grandchild (mago; 孫), and as I do the noble people who care for horses (mago; 馬子). The following is a traditional poem that my teacher told me: “Even an insect can travel a long distance if it is holding onto the tail of a horse.” But this makes no sense; “A horse’s tail is made for driving insects away. As expected, an insect cannot grab onto a horse’s tail. You must carefully observe the daily life of a horse.” With this in mind, I keep a horse, and have “traveled a long distance” in this realization. In order to keep a single horse, 3,000 tsubo (1 tsubo = 3.3 m²) of land is required. What is an insect to do once it has been shaken off? Considering this, I recall the Ninja proverb of the lion who threw his young offspring into a deep valley. Faced with such dire circumstances, only the very strongest would survive, and the lion would welcome with open arms and raise only those cubs who could use the shinobi ladder to climb up from the abyss. The lion has a connection to this idea of Shinobu inochi (enduring life; 忍ぶ命) or Shinobu inochi (Ninja warrior life; 忍武命). Everything in nature has to compete to live, and this form of survival is taught in the form of the life of nature. If you remove the radical from the kanji character of shi in “shishi” (lion; 獅子), the form of a “master” (shi; 師) will appear. Through this we can understand the relationship of master and student (shitei; 師弟).







Compassion Is Benevolence

Mother Teresa was a woman of remarkable compassion who rescued many people. She once said: "I always value the aspect of one on one." This aspect of one on one is the same as in the transmission of a secret art from master to student, as in the form of instruction in Budo. As a student of Takamatsu Sensei, I was taught in this one-on-one way. I feel this way very deeply. I feel that I was treated with the benevolence of a single child, and it was with deep love that I received this training from a master. There is a Budo saying: "Show your outer weakness, but maintain your inner strength." These words can mean mental readiness, but I want you to consider that here "weakness" (jaku; 弱) can also exist in the serene world of sabi.



I reminisce about my teacher Takamatsu Sensei, who in later life was outwardly frail but bore an inner strength of such power that the images of him training with me appear like tremendous bolts of lightning. I realize that he truly has a place among the mighty samurai of times past.

As long as I live I will never forget that short phone call I received from Takamatsu Sensei's wife: "Yesterday your teacher gave it his best, but he passed away." On the day of the funeral I recall the sorrow with which one of the attendees, a person whom I did not know, lamented, "Ah, Mr. Takamatsu passed away!" The sil-

houette of that person's face is still a clear image etched in my mind. That moment for me was as if time stood still, and though many years have passed, it is still a fresh memory. I remember the benevolence of my teacher. And now I think that the first character making up the word "benevolence" (ji; 慈) is written as ji; 爾, meaning "thou." Benevolence (jishin; 慈心) expresses confidence (jishin; 自信), and my teacher's benevolence was jishin (thou body; 爾身) and the form of sutemi (self-sacrifice). The day-by-day relationship between student and teacher is a last will; it is a summary; it is namely the training of ichigo, ichie, and the teachings of the battlefield.

The Practice of Shinden Fudo-ryu

Nature changes and is therefore beautiful. But as with the human heart, this change also has the potential to be dreadful. We must therefore know the substance of the change. In order to know this we must harmonize our mind and body techniques (*shingitai*). We must enhance our mind and body techniques by harnessing the five disciplines. When I teach students, the attitude I adopt is not to teach the latest trend or fad, but rather to notice in hindsight that it is the aspect of change that can never die out. This is the very action of Budo, it is known to all its practitioners as a kind of premonition; it is ever-evolving training. This training itself is the ever-changing transmission, and though it be called guidance (*sendatsu*; 先達), it can also be seen through the homonym for a flash of inspiration (*sendatsu*; 閃達). This attitude toward evolution (*shin-pen*; 進変) soon itself evolves into *shinden* (represented the characters for “god” and “initiation”; 神伝), and you become aware that it is a life experience. And this is connected to the *kamae* of telepathy between student and teacher and the initiation into the way of Shinden Fudo-ryu; it is manifestly and joyfully connected to *ikken hasso*, *biken issun*, and *shizen jikoku*.



Shinden Fudo-ryu no Kamae

When you think of the form of *kamae*, for me rather than thinking simply of the form itself, I think of the *kamae* of appearance and a *kamae* of a personality that is deep with experience. This is important, I think. *Kamae* must be sophisticated and elegant, a sublime performance worthy of the highest stage, like a recital of the *Tale of the Heike* performed with a Japanese lute (*biwa*). This is just like the graceful actress Elizabeth Taylor, who would look beautiful no matter what angle she was filmed from. And this was accomplished wholly by herself alone—it is the beauty *kamae* of the actress. In the process of the practice of Shinden Fudo-ryu there is nothing said about the form of the *kamae*. Let's just express it as *kamae*—“the moment before change.”

Sudden Change Will Always Prevail

As recorded in the densho of the Shinden Fudo-ryu, in the secret writings of *Tatara Kishin* it is stated: "Hyohen-shite kanarazu katsu" (sudden change will always prevail). That being so, we may consider the proverb, "The superior man changes like a leopard," meaning "to admit one's mistakes and move on." The sword is in the arm and the arm is determined to win, and the determination is law, and the law is the power of training. After you achieve power through training, you can accomplish the Jintsu mystical powers of Heaven and Earth. In order to gain the proper cultivation of Jintsu for the first time, one must repeat one technique a thousand times. Forget



the sword, forget strength, forget the mind. Mindlessness is Jintsu. Leave fate to God. Change is natural; thus to gain proper cultivation of Jintsu one must gain selflessness. This is the beginning of the gokui (the essence of the martial arts) of writings of the mysterious sudden change, and we must understand this. I wonder, did the leopard exist in Japan back then? In what way did they change? To have the sensitivity to be endowed with the ability of presence of mind, to search for the principles of natural morals and warrior ethics—this takes guts rather than technique. Such

teachings are passed from teacher to student through *ishin denshin* (divine transmission). During my young days Takamatsu Sensei once laughed and said, "I have had a few students, but no one quite with the guts that you have, my dear Hatsumi." And I can still see that image even now when I close my eyes.

Boccioni

If the Italian painter and sculptor Umberto Boccioni had seen my kamae he would have made a fresh and inspirational bronze sculpture capturing the past, present, and future with a momentary presence coming from it. It is

unfortunate that he died before such a chance from injuries he suffered after falling from a horse. But somehow he left the teaching of his distinctive style of arts to the following generation.

Shinden Fudo-ryu Daken *Taijutsu* 神傳不動流打拳体術









○
逆手返

逆手返さかてりかへ

甲ハ右のてをつのごとく
両手ヲが右へ引下け
乙の右よこはらへあてを
いれるなり 乙の方ハ甲の
引とごふ一母ヲがわら
を下けかゝる時に甲の
わらとをけりとばすなり



○ 甲手返

甲ハ乙の手くひをとり
こでるがふーは乙の右
ひねとるが乙の手ゆてつき
しをあうむきさるしと
乙の手をきめつちさるる
しり方ハ甲が乙の手くひを
わが乙の手ゆて甲の乙ひ
とふせむなり



○
首くび
引ひき
伏ふせ

甲ハ乙のくびは両手をかけ
引よせ乙のをび甲手を
かけ右のよこはなげ
右の手をぎやくよこちあり
しれ方ハ甲のをさへふる
くひの手をぎぶ右の手めてねはづ
ておきとり甲の左のひだまてをわけ
みせうちあり



Bukuden-ryu jujutsu.

TEN NO KATA (IKKEN HASSO)
天之型(一拳八相)

1. Nichigeki 日撃

The opponent is holding the left cuff with the left hand and the right hand is on the chest. You are the same. The opponent suddenly advances with seoi. The right hand is extended to the rear and the hip region comes in. This would become a throw if nothing is done. Keeping the five fingers of the right hand half open, strike the face of the opponent, and drop the hips. The right leg moves around to the opponent's right side and effectively throws. Kick in to the opponent's right side with the right foot. Assume zanshin.

■ Ura gata Ichi 裏型一

As in the previous technique, strike the opponent's face with the five fingers at the same time, and simultaneously take the opponent's lapel with the left hand. Take the back of the opponent's right hand. Pull the body to the left. The opponent's right hand becomes a gyaku. With the right hand hit and pull the opponent's underarm. Assume zanshin.

■ Ura gata Ni 裏型二

Same as the above technique. In the end, without striking into the opponent's underarm, pull the left leg back and sit. The opponent falls on his back. With the right foot kick into the opponent's right side. Assume zanshin.

2. Gekkan 月肝

The opponent approaches and with the right hand strikes in. Block with the left hand and take the wrist. With the right hand grab the opponent's right shoulder and pull.

片襟取

甲ハこのむねをとり左へ引くと、乙ハ右の手をこの左のくびき左の手をかけたが左へ引ふせむなりこの方ハ甲の手が両手はあつていれむ右へ引ふせむなりはふへてをいれるなり

片胸取

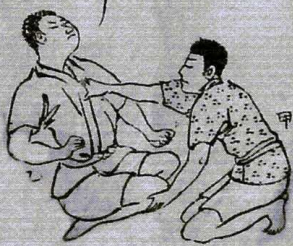
甲ハこれかゝらへ行てを乙の左よはらとあてむなり乙の方ハ甲のてくびきむくもらばづー甲のよこはらへこぶーあてむなり

衝倒

甲ハ乙のむねとひさこととふトはつとばしむづみを右へひらきて乙の右足をねトふせむなり乙の方ハつかれるとふーふあーよて甲めあぶをけるなり又いあーとられぬるときは片めよてけりむづすなり

両襟捕

甲ハ乙のもちたる手を早くふりはかり乙の



At the same time, kick into the suigetsu with the right foot. Pull the kicking leg back and sit. The opponent will fall forward face down, and the opponent's right leg will twist and break. Assume zanshin.

■ Ura gata Ichi 裏型一

Same as the previous technique. Take the opponent's right wrist with the left hand and with the right hand take the back of the opponent's right arm. Place the right foot behind the opponent's right foot and take the opponent down on the back and break the arm.

■ Ura gata Ni 裏型二

Same as the previous technique. With the left hand take the opponent's right wrist. Strike the suigetsu with the right hand. With the right hand take the opponent's right arm from below and perform seoi nage. Assume zanshin.

3. Fubi 風靡

The opponent applies a double lapel choke. Quickly place both hands on the opponent's shoulders and wrap both legs around the opponent's do. With a right fist, strike the opponent's face and lower both hands to the opponent's ankles and pull, knocking the opponent down. Roll back and stand. Assume zanshin.

■ Ura gata Ichi 裏型一

The same as the previous technique. Wrap the legs around the opponent's torso. Strike the opponent's face with the right hand, then return it to the body. Assume zanshin.

■ Ura gata Ni 裏型二

The same as the previous technique. Wrap the legs around the opponent's do. With both hands grab the chest and pull and strike with the head to the opponent's face. Lower the hands to the ankles and pull, knocking the opponent down. Roll over once and stand. Assume zanshin.

ほうへきあるなり
 この方ハ甲のくびき
 かけたる手くびきを左の手まで
 持ち上げし右の手をうりすて甲右の
 ひど手とかけ引ふせるなり

○ 極捕倒 しんぷたう

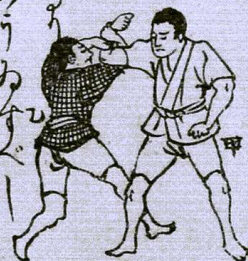
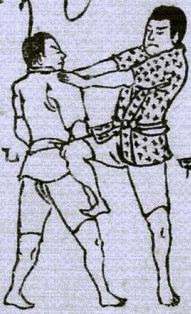
甲ハしのありを右手までもち
 この右の肩を左の
 手をかけ足をこの
 らしむわけ左の手
 ましこのからだをすくし
 あうむきふふせりなり
 この方ハ甲の右の手外へこの両手と手う
 らはらい甲の右の手をとさへりなり

○ 腕 うで

甲ハしのいはらへ左の
 手まで甲くあてを
 いれりなり
 この方ハづのとをり
 甲の右うてをからむなり
 此てハよく甲の手をうりぬなり

○ 撃手計畧 うちてけいりやく

甲ハしこけられり
 時ハしの右のあてを
 ぎやくねりなり
 この方ハうちな手をもち
 左の手は甲のうちをひどをとめ
 右の足を引ととまり引ふせるなり



4. Uryu 雨龍

The opponent comes from behind to hold (bear hug). Place the right thumb on the right hand of the opponent's finger joint. The fingers behind grab the opponent's back of the hand, and when the koshi is lowered and the right hand is raised, the opponent's hand becomes a lock. Slip to the right side and sit back with the left foot and throw. Assume zanshin.

■ Ura gata Ichi 裏型一

The same as the previous technique. Use the left hand, slip to the left, and throw with a left katate nage. Assume zanshin.

■ Ura gata Ni 裏型二

Same as the previous technique. Slip to the right and with the left elbow strike the opponent's right side and throw with seoi nage. Assume zanshin.

5. Unjaku 雲雀

The opponent comes from the front and strikes with a right strike to the face. Drop the hips and with both hands touch the ground in front of the opponent. Suddenly with the left hand strike up into the opponent's jaw and at the same time grab the opponent's left side and drop the body. Enter in well with the hip and execute ganseki otoshi. Assume zanshin.

■ Ura gata Ichi 裏型一

Same as the previous technique, hidari waza.

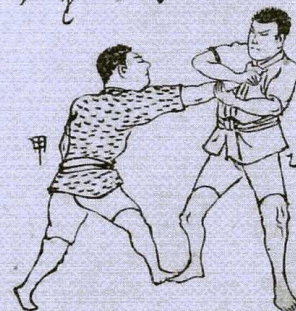
■ Ura gata Ni 裏型二

Same as the previous technique. With the right hand take the opponent's left side from below, wrap the right arm from behind, take a lock on the left arm, and execute ganseki otoshi. Assume zanshin.

立捕之部

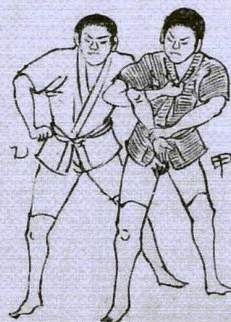
○襟捕倒

甲ハ乙のわしをか又ハ
右のよこはらにあてが
行ふ。乙の方甲の
さへるむねの手をびを
両手よてわたくつみ
右へ引くとつみは右の足を
引甲ふせるなり



○襟引立

甲ハ乙の手をかひとみ
むがありをつみたる
手よてこの手をうんと
そらすなり乙の方甲はまき
ふといふひどさきに乙の右の手よてうんとわ
たぬくとつみにきやくめて引ふせる
なり



○前蹴伏

甲ハ乙の右れ手をつ
つかみひど手よて
右のわしめてけし
とつみはあへるなり
ふせるなり
乙の方ハ甲のわけたる足をたの手よて
もち右のもたれる手とつみはうけ
甲のよこはら手とわけてふせるなり



6. Setsuyaku 雪耀

The opponent comes from the front with a right strike to the face. Receive with the left hand and take the wrist. This becomes a right gyaku on the opponent's right arm and the right side from the top to the bottom. Slightly put power into the gyaku to inflict the pain of a break and then suddenly place the right hand on the opponent's right shoulder, enter in with the hip, and throw in seoi nage. From the opponent's upper right side hold down with the right foot and drive in. Assume zanshin.

■ Ura gata Ichi 裏型一

Hidari waza. Left seoi nage. Assume zanshin.

■ Ura gata Ni 裏型二

Same as the previous technique. With the right hand take the opponent's right arm by coming from the top and wrapping the right leg as in osoto gake. Assume zanshin.

7. Musan 霧散

The opponent comes from the front with a right strike to the suigetsu. Slightly shift the body to the right and take the opponent's right wrist with the left hand, then suddenly strike the opponent's face with a right-handed strike. Pass under the opponent's right arm; the arm becomes a gyaku. Strike the upper arm with a right hand and break the arm. Assume zanshin.

■ Ura gata Ichi 裏型一

Just as the previous technique but hidari waza. Assume zanshin.

■ Ura gata Ni 裏型二

As in the previous technique, pass under the opponent's arm with the right leg, kick into the opponent's right lower side, and from there sit back on the right leg. The right hand takes the opponent's right shoulder and the opponent falls back. Assume zanshin.

三

五

無手投

腕うで
潜かづ
投なげ

The opponent comes in to grab the single lapel with the right hand. Take the right grabbing wrist with the left hand. With the right hand strike the opponent's chest while pulling back the left leg. Take the opponent's shoulder with the right hand, pull back the right leg, and sit. The opponent falls on his back. With the right shin hold the opponent's right arm joint and with the left hand hold the opponent's wrist, lift the arm, and break it. Assume zanshin.

Same as the previous technique, hidari waza. Assume zanshin

Same as the previous technique, *migi waza*. Bend the arm, hold, and apply *sankaku jime* from behind the opponent.

地之型(秘拳一瞬)

Sit facing the opponent. The opponent is sitting in seiza and on the toes. Sit with the left leg crossed on top of the right leg. The opponent's right hand takes the lapel. With the right hand take the opponent's right wrist and while pulling, kick the left leg into the right of the opponent's chest. Fall with him onto his back. With the left arm push in the opponent's right upper arm, bend down, and break the opponent's arm. Assume zanshin.

■ **Ura gata ichi** 裏空一
Same as the previous technique. Right left crossing on top, hidari waza. Assume zanshin.

○ 両襟捕 (りょうきんとら)

甲ハこのひねをもちきり
手をはさししのちの
あしをきやくまを
うりこの方へたり
手くびぎやくまを
引ふせらるる



○ 後蹴伏 (うしろけりふ)

甲ハこのあとより行
くびとひし手
かけ足をけりまを
ふせらるる



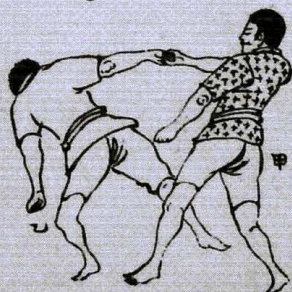
○ 腕引伏 (うでひきふ)

甲ハこの腕の手を
づのぐしきりまを
たへかりむる



○ 逆手倒 (さかてた)

甲ハこの右れ手を
アが右の手をさか
とり引ふせあてを
いれるありこの方
此手は合ひし時
前母かやり甲と足
けりしはする



○ 投之部 (うげのぶ)

■ Ura gata Ni 裏型二

Same as the previous technique. With the right foot kick into the opponent and return the foot. Assume zanshin.

2. Shinken 心拳

Same as the previous technique. Sit facing the opponent. The opponent stands on the right foot and with the right hand takes the single lapel. Sit with the left leg on the bottom and the right leg on top. Take the opponent's lapel. Strike the opponent's right upper arm with a right shuto and kick up under the opponent's jaw at the same time. Roll back one rotation and stand. Assume zanshin.

■ Ura gata Ichi 裏型一

Same as the previous technique. The legs are opposite for a left waza. Assume zanshin.

■ Ura gata Ni 裏型二

Same as the previous technique. Allow the opponent to grip the lapel firmly and kick up into the opponent's right arm with the right leg that is on top. Roll back one rotation and stand. Assume zanshin.

3. Raiken 雷拳

As in the previous technique, sit with the left leg under, right leg on top. The opponent is standing and comes forward. With the right leg the opponent comes to kick in. With the left arm, execute uke nagashi to the left, at the same time kick up into the opponent's gedan (lower part of the body) and knock him down. Assume zanshin.

■ Ura gata Ichi 裏型一

As in the previous technique. Change to left leg on top, hidari waza. Assume zanshin.

■ Ura gata Ni 裏型二

As in the previous technique, sit with the left leg under, right leg on top. Without kicking into the gedan, kick into the opponent's right with the right leg. Assume zanshin.

腕隠投

甲ハしむむい両の手を
もろつのとをうくぐり
らみせもあひて前こ
るげらあり
乙の方ハ甲にとりれたる時こ
とみ下げ甲れ右のわーをまぶす
よりとりぎやうまゝあなる



甲ハ乙のむねをつらみ

乙がまうをおし

乙のおびの處へ両足を
あてあうもさ母

足まてはねとけするなり

忍投

甲ハ乙が前で行所甲めあひて

つのとをうく右の手を付

乙の手をて乙の足を引

足をきやくこで片足ハ

足まて止るなり

乙ハ此手ハまづらう

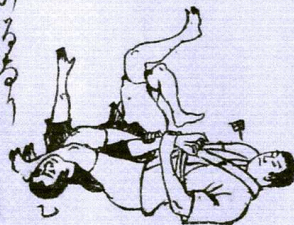
さんすん

倒腕鉤

甲ハ乙ときをよこた

乙をひきあへる時ハ

乙の右の手をとり
あともたをれづの
よりみなたをわけるなり
乙ハ此手ハまづらうさんするなり



4. Henkyo 変虚

Same as the previous technique. Sit facing the opponent. The opponent stands on the right foot and with the left hand takes the single lapel. The opponent comes thrusting in with a kodachi in the right hand. Gently take the wrist of the opponent's hand that is grabbing the lapel. When the opponent thrusts in with the kodachi, kick into the opponent's kinketsu (vital part) with the right foot and at the same time drive the thumb of the right hand into the back of the opponent's grabbing left hand. Take the gyakyu to the right and the opponent falls back. Kick into the opponent's left side with the right foot and pull the leg back. Assume zanshin.

■ Ura gata Ichi 裏型一

Seated as in the previous technique. The form is switching left and right. Hidari waza.

■ Ura gata Ni 裏型二

As in the previous technique, kick in with the right foot, but to the opponent's jaw rather than the kinketsu.

5. Issen 一閃

Just as in the previous technique, left leg under, right leg on top. The opponent stands and comes in with a right kick. We receive with the left arm and parry to the left. The opponent comes with a kodachi, cutting in for the head. With the right hand receive and take the wrist and with the right foot sweep the opponent's leg and knock him down. The opponent falls on his back. Hold down and take control of the opponent's hand holding the kodachi, gyaku, and thrust into the opponent's chest.

■ Ura gata Ichi 裏型一

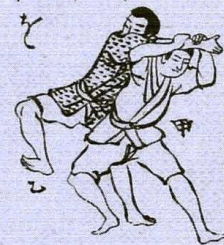
Hidari waza.

■ Ura gata Ni 裏型二

Change the right foot sweep to a gedan kick.

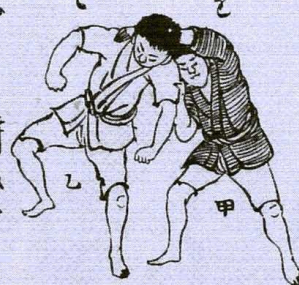
○ 腕潜投

甲ハこむむかい両手と
とろ左へたいをかり
この右の手を両手あて
しら前こあげろなり
この方ハ甲れ右のかたを
けぐー甲左の手取ぎぬくめろなり
一月五ツメと二月子るときくらろならば五ツメ
辰ノ方ミけん先むらうとろろー他の月之月
同ト此けん先ニ向へば一切あよりなり



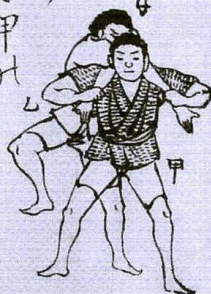
○ 袖投

甲ハこむむかい両手をど
つみこのやうに
片手上げろがみも
くりせろにせとそ
前こあげろなり
この方ハ甲れせをいなる時みを
さげ甲れあーをきやろもろなり



○ 腕組負投

甲ハこむむかい両手をど
つみこのやうに
片手上げろがみも
くりせろにせとそ
前こあげろなり
この方ハ甲れせをいなる時みを
さげ甲れあーをきやろもろなり



○ 違ひ手投

甲ハこむむかい両手をど
つみこのやうに
片手上げろがみも
くりせろにせとそ
前こあげろなり
この方ハ甲れせをいなる時みを
さげ甲れあーをきやろもろなり



6. Akuken 把拳

Seated as in the previous technique. The opponent comes cutting in from the front with the daito from daijodan. Fall back facing up and kick up into the opponent's hands holding the daito. Rotate once back and stand. Assume zanshin.

■ Ura gata Ichi 裏型一

Hidari waza.

■ Ura gata Ni 裏型二

Same as the previous technique. Without kicking up into the opponent's hands, kick to the gedan.

7. Kenkon 乾坤

Seated as in the previous technique. The opponent cuts from the rear with the daito. Feeling the opponent's attack, anticipate the moment the sword reaches the left side and pivot to the right, avoiding the blow. The opponent's sword flows past on the right side. Take the wrist and trap the right arm with the body facing to the left and stand up with the right leg. The opponent's arm becomes a gyaku and he falls on his face. With the left hand take a gyaku taken, pull back one step, and perform giri. Assume zanshin.

■ Ura gata Ichi 裏型一

Same as the previous technique on the left side.

■ Ura gata Ni 裏型二

Same as the previous technique. Take the opponent's sword and kamae.

8. Suiryu 垂柳

Seated as in the previous technique. The opponent comes with a thrust to the chest from the front. Place the right hand on the right side and shift the body, then take the opponent's wrist with the left hand. With the right hand trap the opponent's arm coming from underneath. With the right foot kick into the opponent's suigetsu and



the opponent falls back. Break the opponent's arm with a gyaku and take the sword.
Assume zanshin.

■ **Ura gata Ichi** 裏型一

Hidari waza.

■ **Ura gata Ni** 裏型二

As in the previous technique, take the opponent's wrist and with the right foot kick into the opponent's suigetsu. Assume zanshin.

SHIZEN SHIGOKU NO KATA 自然至極の型

1. Tai nagashi 体流し

The opponent takes the single lapel with the right hand. With the left hand take the opponent's right wrist, place the weight on the right leg, and place the left foot lightly in front of the opponent's left foot. The opponent attempts to strike the face with a left strike. Block with the right hand, then with the right hand take the opponent's left arm by the armpit and pull strongly with the right hand. The opponent falls over past the side.

■ **Ura gata Ichi** 裏型一

Hidari waza.

■ **Ura gata Ni** 裏型二

As in the previous technique, the opponent rolls over. Strike into the opponent's left side. Assume zanshin.

2. Kobushi nagashi 拳流

The opponent has the right hand on the left chest and comes for a yokomen strike. Remain in shizentai. Perform ukenashi on the opponent's approaching right strike and at the same time take the opponent's single lapel with that hand. Take the wrist of

面手掛け

Same as the previous technique. Turn the body to the left, with the left elbow hit the

囊型二

the body to the left, sit forward, and throw.

囊型一

The opponent takes the lapel with the left hand. Take the opponent's left shoulder deeply. The opponent comes in with a right strike to the yokomen. Perform uke nagashi with the left hand, and kick into the opponent's suigetsu with the right foot. Next immediately pull that kicking leg back and sit. At the same time pull the left hand that is holding the opponent's left shoulder down. The opponent rolls over once and lands on his back.

不拔

As in the previous technique, hold down the opponent's left arm. With the right foot execute tsune age to the opponent's left leg and knock him down. Assume zanshin.

養型二

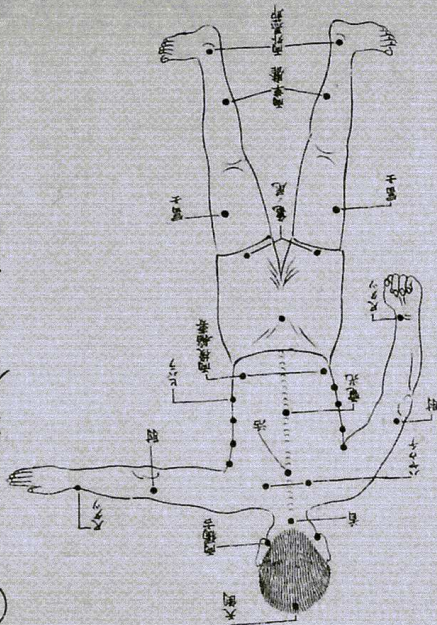
As in the previous technique, enter in with the hips and complete the throw.

类型一

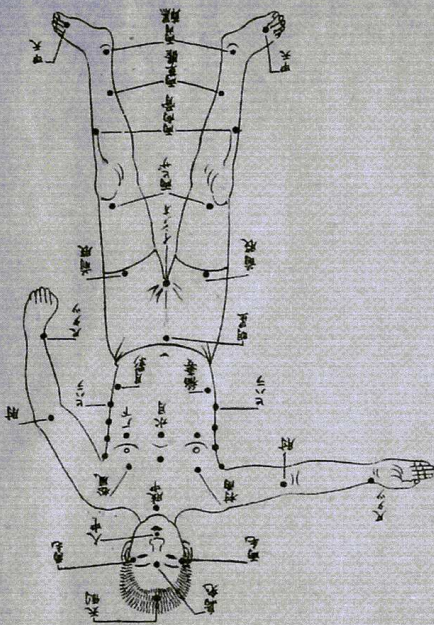
that hand with the left hand, placing the thumb on top. At the same time the right hand wraps the opponent's left arm from the left side inward. While dropping the body, enter in with the hips for a throw. The opponent resists the throw. Pull the right hand and hold the opponent's upper left arm, pull the left leg back, and sit. The opponent's left arm becomes a gyaku and falls back. Holding the opponent down, kick into the opponent's left side with the right foot and return to position. Assume zanshin.



○誘活法



當身後之圖



正面之骨身之圖



coming from below, lift up on the opponent's left elbow. Lift the left hand up on the opponent's right elbow and then pull the left leg back so the opponent bends back. Immediately while lifting up firmly on the opponent's left elbow with the right hand, drop the right hip and enter in a throw.

■ **Ura gata Ichi** 裏型一

Same as in the previous technique. The opponent applies a double-arm choke. Enter in with the right leg into the opponent's gedan and throw.

■ **Ura gata Ni** 裏型二

Same as in the previous technique. The opponent applies the choke. Strike both the opponent's ears with open palms and thrust down. Assume zanshin.

5. Kasasagi 鵲

The opponent comes in to apply hon jime. Take both elbows with both hands, drop the body, and perform tomogaeshi sutemi nage.

■ **Ura gata Ichi** 裏型一

Same as the previous technique. The opponent comes in with hon jime. Take both elbows with both hands and sutemi to the opponent's left side.

■ **Ura gata Ni** 裏型二

Same as the previous technique. Sutemi to the opponent's right side.

6. Suzu otoshi 鈴落とし

The opponent takes the single lapel with the left hand. Take the opponent's sleeve just above the opponent's left elbow with the right hand and with the left hand hold the opponent's left arm. Keep the right hand poised and light. The opponent comes in with a right strike to the eyes. Drop the hips and perform left uke nagashi, and place the left hand over the upper part of the opponent's right arm. Pull the left leg back and sit, creating a left arm gyaku, breaking the arm.

■ **Ura gata Ichi** 裏型一

Same as the previous technique. When the opponent comes in with the right strike, kick up into the opponent's gedan with the right foot and break the arm with an arm gyaku.

■ **Ura gata Ni** 裏型二

Same as the previous technique. Before placing the left hand on the opponent's right upper arm, strike the opponent's face with the left hand. Immediately break the arm.

7. Kasumi otoshi 霞落とし

The opponent comes in with a left-handed single lapel grab. Place the thumb on the back of the opponent's grabbing hand. Hold in a way that allows grabbing with the fingers at any time. The opponent comes with a right strike to the eyes. Perform a left-hand uke nagashi, then turn the body to the left, throwing the opponent from the point of the thumb on the opponent's left hand. The opponent's wrist becomes a gyaku and falls back. Kick into the opponent's side with the right foot. Assume zanshin.

■ **Ura gata Ichi** 裏型一

Same as the previous technique. Perform uke nagashi against the opponent's right strike, and strike to the opponent's left yokomen with a left shuto.

■ **Ura gata Ni** 裏型二

Same as the previous technique, hidari waza. The opponent attacks with the right hand and is thrown to the left.

8. Roto 狼倒

The opponent comes with a single lapel grab with the left hand and a right-handed strike. Place the thumb on the back of the opponent's grabbing hand and perform uke nagashi to the opponent's left striking arm with the right arm. Strike the opponent's right side with a left strike and take ura gyaku on the opponent's right hand with the right hand. Pull back the right leg and sit. The opponent falls face first. Kick into the opponent's right side with the left foot.

■ **Ura gata Ichi** 裏型一

As in the previous technique, only this time striking the opponent's face with a left strike.

■ **Ura gata Ni** 裏型二

Same as the previous technique, but without using the left strike. Instead kick up into the opponent's gedan with the right foot and hold down.

9. Fudo 不動

The opponent comes in for a single lapel grab with the left hand. Lightly take the palm of the opponent's grabbing hand from underneath. The opponent comes in with a right strike. Perform left uke nagashi and then strongly grab the palm of the opponent's left grabbing hand with the right hand and lift up. The opponent's wrist becomes takeori, and turning to the left side, with the left hand grabbing the opponent's left shoulder, pull the right leg back and sit. The opponent falls back. Break the arm. Assume zanshin.

■ **Ura gata Ichi** 裏型一

Same as the previous technique. At the same time as grabbing the shoulder with the left hand, kick the thigh of the opponent's left leg with the right foot, pull back, and knock down.

■ **Ura gata Ni** 裏型二

Same as the previous technique. The opponent's left wrist becomes takeori and the right leg kicks up into the gedan and tsukiotoshi.

10. Ugari 鵜刈

The opponent comes in, grabs the single lapel with the right hand, and takes the sleeve with the left hand. Grab the opponent's left underarm, and the opponent performs osoto gake. Go with the throw so both legs go to the opponent's right side. Make sure to pull firmly on the opponent's left arm. Pull down the opponent, sit astride him, and execute hon jime.

■ **Ura gata** 裏型

As in the previous technique, when the osoto gake is applied grab the opponent's right side with the left hand and hit with the thumb. The rest is the same.

11. Fukan 不諱

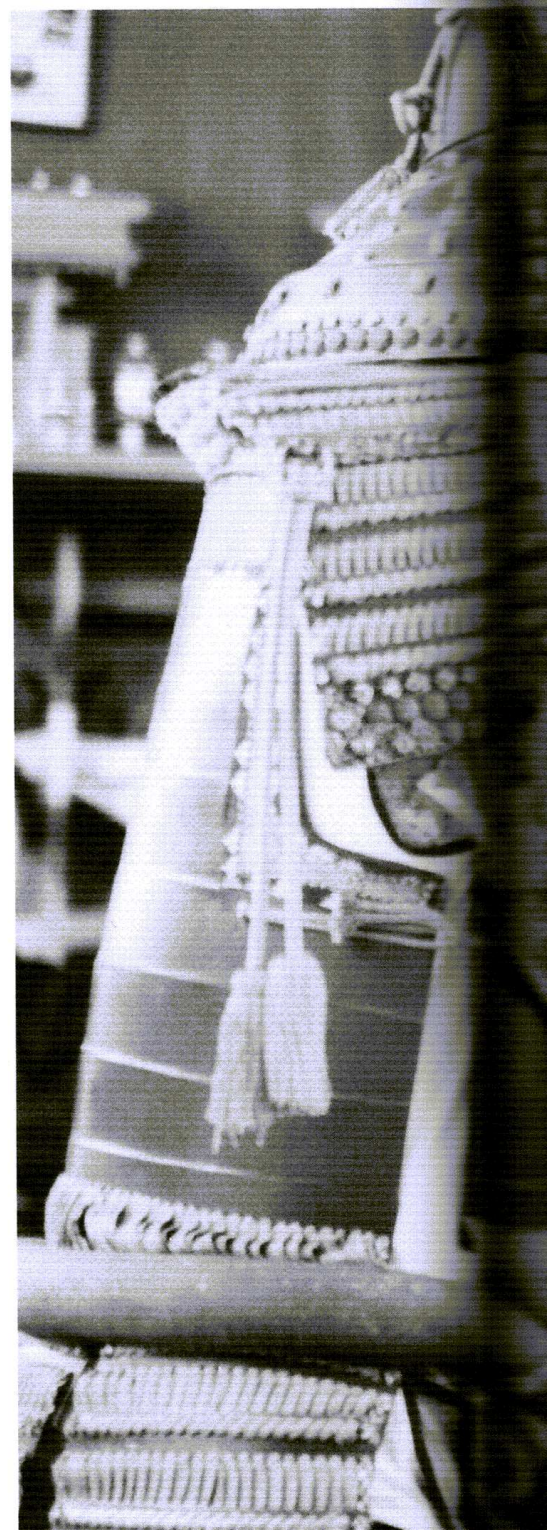
The opponent comes and grabs the lapel with the right hand and the sleeve with the left. Remain with both hands natural at the side. The opponent comes in with seoi nage. Strike to the opponent's face with a right strike, grab the opponent's obi in the rear, and pull strongly. Next, move with the opponent's seoi nage, then perform sutemi in front of the opponent's feet, and throw. The opponent rotates once and lands facing up.

■ **Ura gata Ichi** 裏型一

Same as the previous technique. Replace the right face strike with a right body side strike.

■ **Ura gata Ni** 裏型二

Same as the previous technique. With a right strike strongly hit the opponent's right upper arm joint and break the joint.



12. Shizen 自然

The opponent comes in with a double chest grab. Remain in shizentai. When the opponent pulls, strongly strike the opponent's head with the head and knock him down as in osoto with the right hand on his jaw.

■ Ura gata Ichi 裏型一

As in the previous technique, the opponent grabs then pushes. Grab the opponent's hands and kick up into the gedan with the right foot, then perform sutemi.

■ Ura gata Ni 裏型二

Using the opponent's pushing force against him, right strike to the suigetsu and then hook the legs and remain in shizentai.



Kukishin-ryu Daken Taijutsu 九鬼神流打拳体術

Mysteries of Kukishin-ryu

Kukishin-ryu's techniques were born from the knowledge of nine warrior gods and consist of nine sets of martial skills: body-striking skills (Daken Taijutsu), sword, spear, naginata, archery, six-foot stick, pikestaff, senban throwing, and military strategy. These are called divine techniques (kamiwaza), and they can be expressed as examples of divine flow: the martial way of the total warrior.

Takamatsu Sensei would often say to me that, "Both Toda Sensei and Ishitani Sensei told me that there are rules for when passing things on to disciples. One of these rules is that it is no good to hand down written transmissions (densho). This is because the depth of the truth of the martial way is infinite, though anyone reading something written in the densho or other things that are written about Budo is simply studying written words (hisshi; 筆詩), lifeless words (hisshi; 筆死). That is to say, they are stuck in the verse of a poem, and they have likely forgotten the meanings of determination and desperation (hisshi; 必死) and haven't mastered *Bufu*. The martial way is about not giving up, and therein lies the secret. The way of war is survival. Pursuing the martial way demands the composure of a warrior's heart. Even with mind, body, and skill as one (shin-gi-tai-icchi), unless you simultaneously have the courage of self-sacrifice (sutemi), you will come to failure. Even in everyday life, the composure of a martial artist's heart is vital. Things that are written are composed after the event—these are not so important, they are a past matter. The importance lies in the present, in the immediacy of the warrior's heart..."

Takamatsu Sensei often said that between training sessions with his uncle, Toda Sensei, he was made to copy out Toda Sensei's densho. This story is about when he received the densho from Ishitani Sensei. One night Ishitani Sensei came calling at Takamatsu Sensei's



Calligraphy by the author. It reads "Kuki Taisho" (Nine demons laughing loudly).



"Kuki" means "nine demons."

place, and said, “You’ve trained well. Here are the densho that I’ve written out. There is nothing left to teach you.”

“No Sensei, there is still much . . .,” came the reply. That type of pleasant exchange went on for several days, when suddenly Ishitani Sensei fell, and lying on Takamatsu Sensei’s knee he uttered his last gasp, “Un!” and just like that he was taken from this world.

This is a form of the transmission (densho) of the connection between the first and last breaths of our lives in this world (represented with the syllables a-un).

Kukishin-ryu and Bufu Ikkan

It is the same in any era the world over: usually when countries are in disorder and disarray they yearn for a sage, a philosopher and thinker who can guide them through their collective malaise. Most people agree, however, that a man of the caliber of a sage very rarely appears. But by persevering with the martial way, providence summons the clouds and they are able to discover their sage. Taking an example from a dialogue in Buddhism, from Kukai’s *Hizo Hoyaku*, the monk Genkan uttered these wise words:

“Even when there are no good doctors, medicine should not be abandoned. The same is true in the world of art and of martial arts—you don’t just abandon them, and within the world of Buddhism I would like to say this same thing to anyone who thinks that there are no distinguished monks. Even when the world around them falls on hard times, great people do not get caught up in the flow of the current of the times, they must exist entirely outside of that.”

Wisdom of a Demon

According to the different eras through which it evolved, the literature of Kukishin-ryu still retains many of its kamiyo moji characters and Chinese characters, and these have scholarly value. Among researchers of ancient texts and manuscripts, Takamatsu Sensei was said to be the most knowledgeable regarding ancient documents. That wealth of knowledge was handed down to me by Takamatsu Sensei.



People are afraid of the demon's gate (kimon; 鬼門), but that kimon is really the life gate (kimon; 生門). It is not an evil place; things are created there, it's a place where children are created. I think that the face of a female demon is the face of a woman in ecstasy. The demon's gate (kimon; 鬼門) can also be read as the miracle gate (kimon; 奇門). But a miracle (kiseki; 奇跡) can be undone by the demon who sits at the gates of hell (kiseki; 鬼籍). The French painter Henri de Toulouse-Lautrec (1864–1901) once said, "Art is

not something that is simple, it is something that is larger than life." I conceive of the martial arts as a dance, like in one of Lautrec's paintings, and am reminded of the Budo story of the butterfly that dances with the giant demon.

Young children are told by people that, "a person who understands play has life's greatest treasure." In Kukishin-ryu this "play" is taught as the children's game of tag (demon play). A person who understands martial arts has life's greatest treasure. In the nineteenth year of Heisei (2007), the Bujinkan is training with this as the number one principle.

Also in Ninpo there are techniques of playful performance, and in the secret principles these represent a good, manly disposition. We have come to an age where the essence of the playful heart, of having composure, and of where the warrior knows the value of harmony have come to be. And perhaps this would be a good point to talk about how Budo is not meant for competitions. I would like you to recognize that the way a martial artist composes their heart and the way of Japanese chivalry are connected to the health and happiness of the body and spirit. Takamatsu Sensei would often talk about the expressions "martial ethics and recognition" and "a martial artist's heart," and I have recently come to realize deeply that this is the highest level of verbal transmission (kuden; 口伝). The immovable heart (fudoshin; 不動心) and the wealth of a child's mind (fudoshin; 富童心) mean that even a three-year-old child can be cultivating peace.



Kukishin-ryu Daken Taijutsu



九鬼神流打拳体術



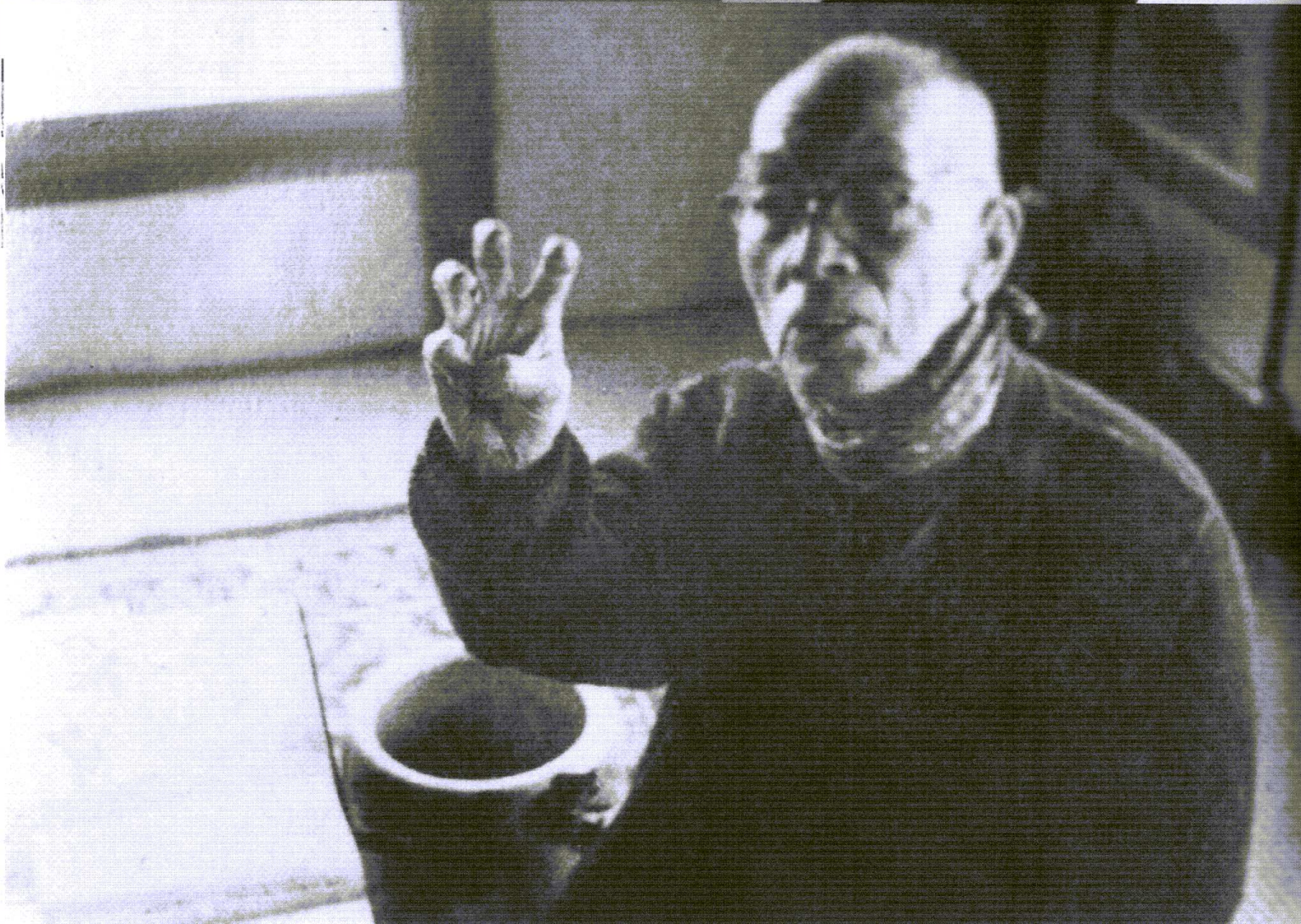


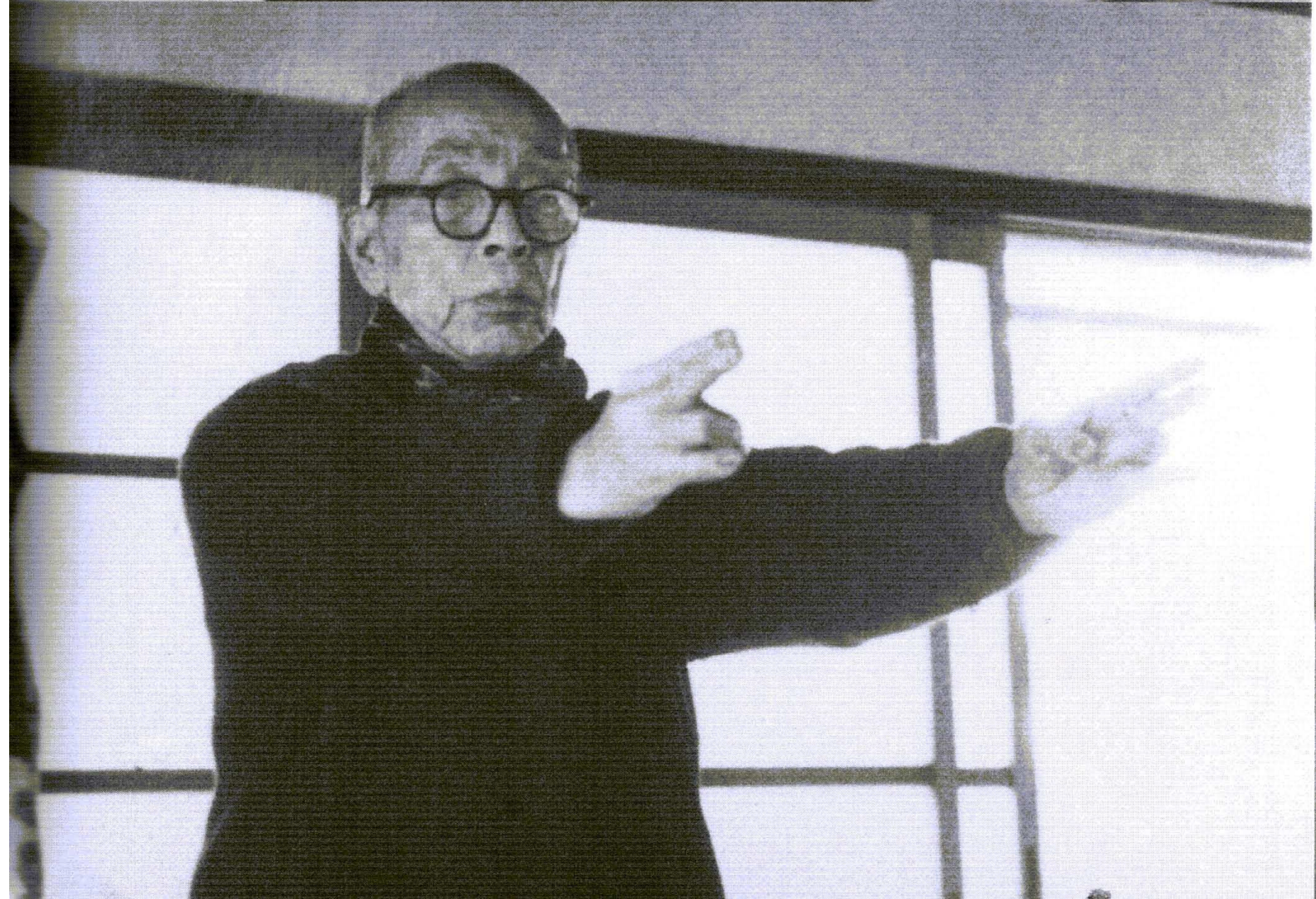
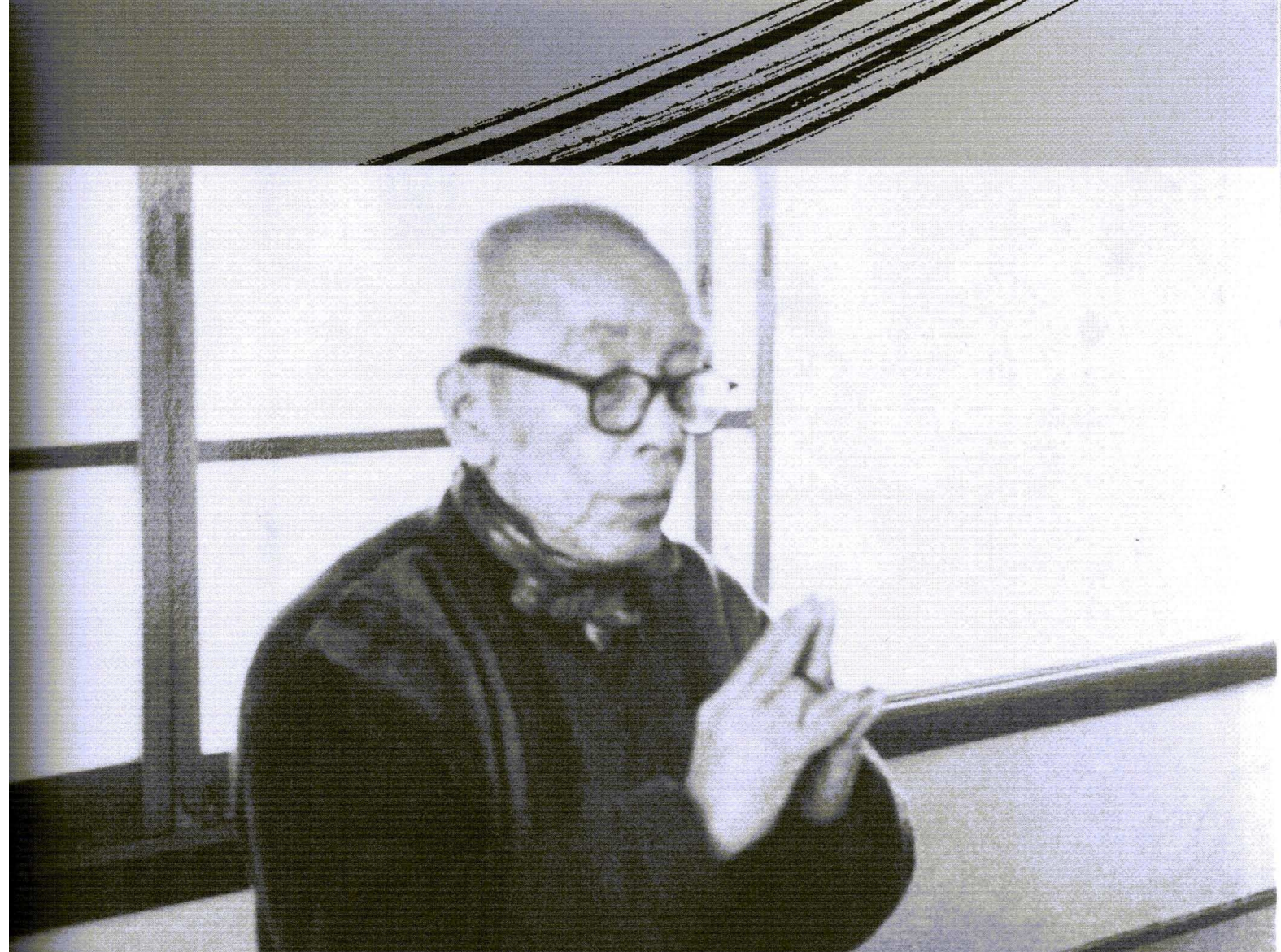






Takamatsu Sensei

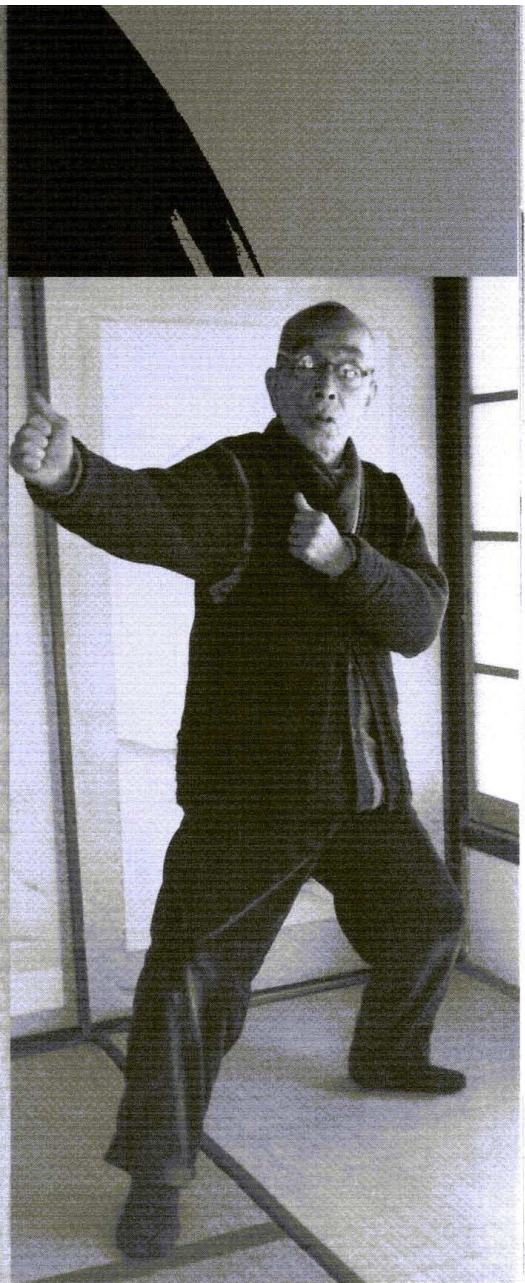


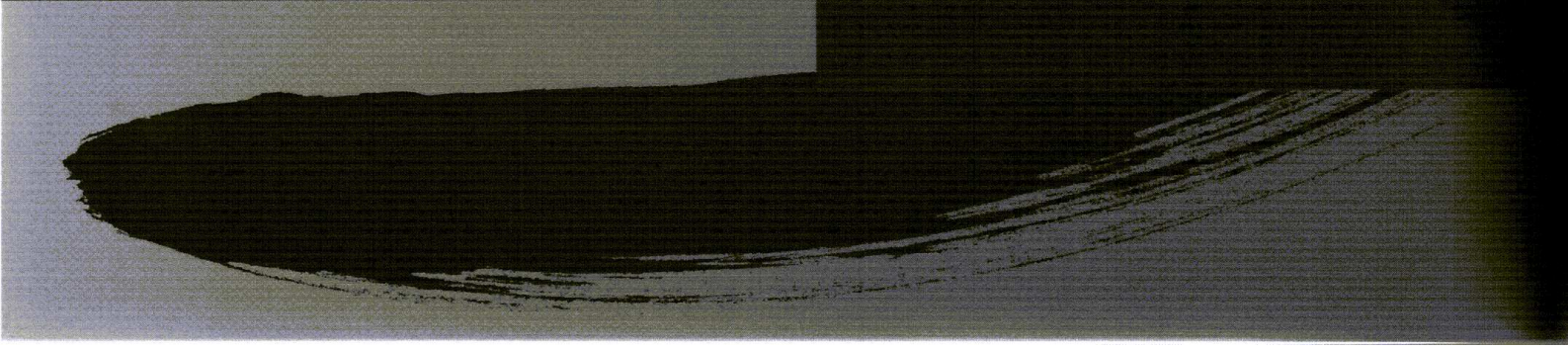
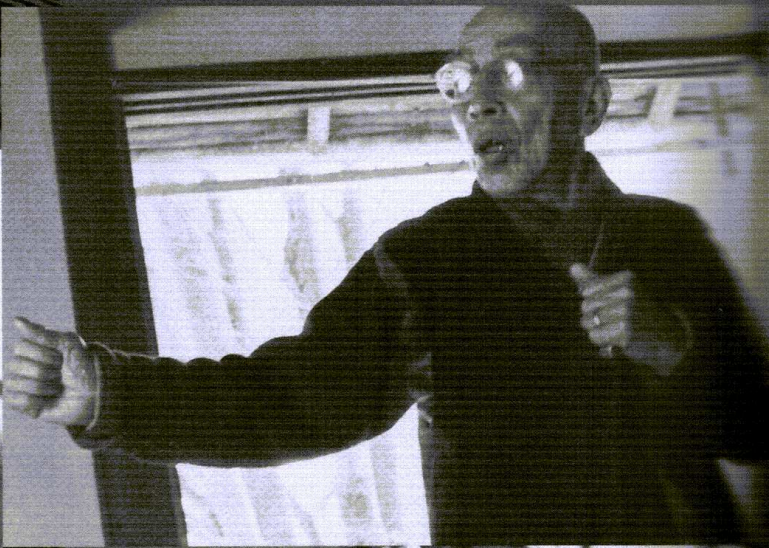


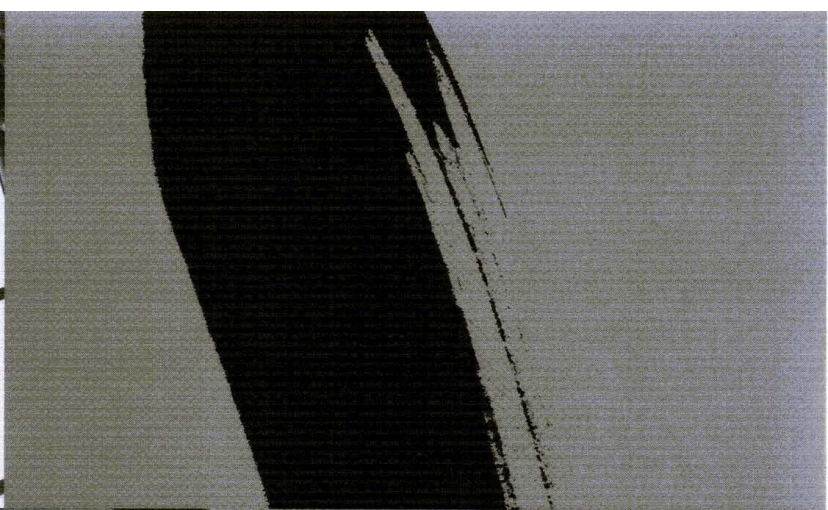
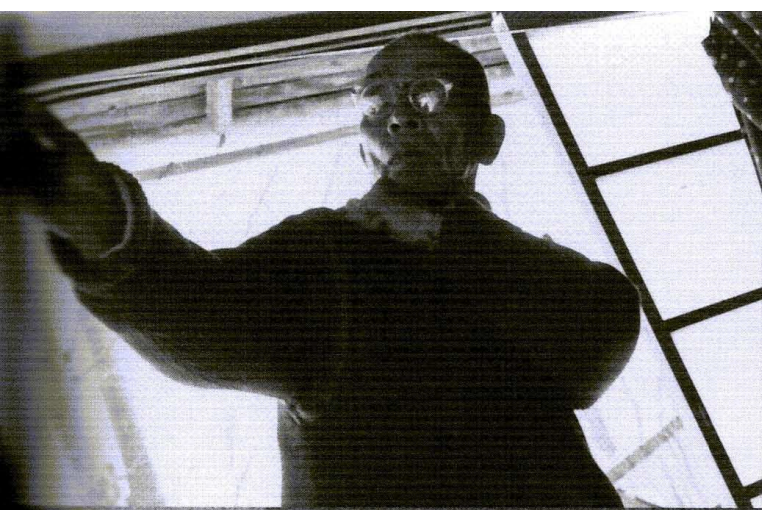








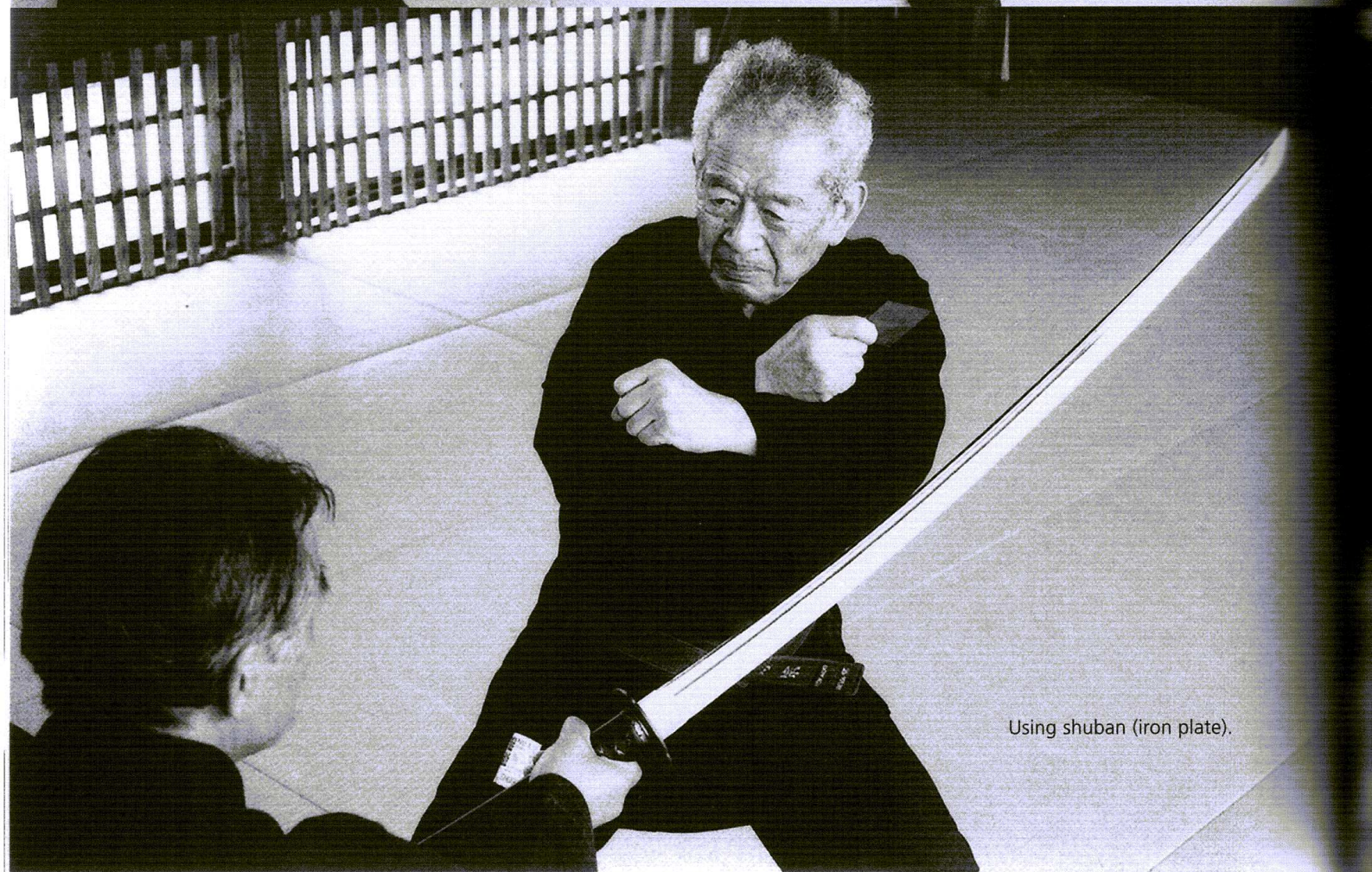




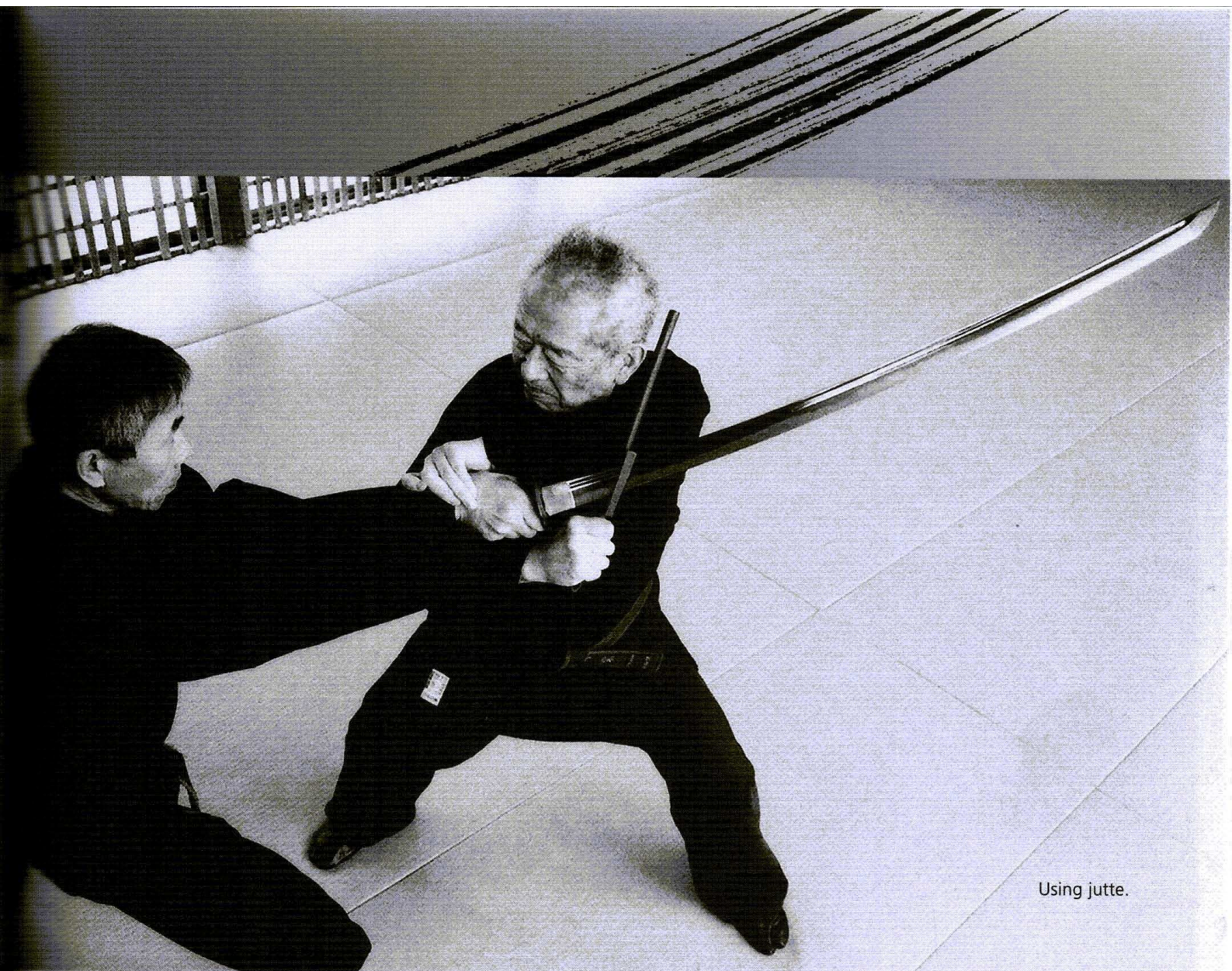
Using Weapons



Shuko.



Using shuban (iron plate).



Using jutte.



Using shoto (short sword).



Using tessen (iron fan).



KUKISHIN-RYU HAPPO BIKEN NO JUTSU

九鬼神流八法秘劍之術

Hira no kamae 平之構

Both hands naturally on hips. Eyes directed toward the opponent's eyes, drawing them in.

Hira ichimonji no kamae 平一文字之構

Both hands spread out to either side, in a straight line.

Seigan 青眼

The body is turned to the right. Sideways, right hand on hip. Position the left hand in a shuto and direct it toward the opponent.

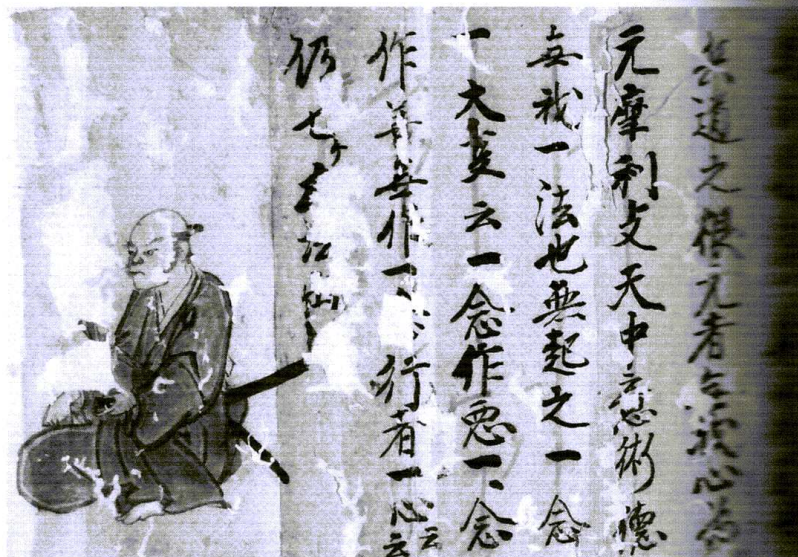
Katate hicho no kamae 片手飛鳥之構

Right-hand shuto. Thrust out toward the opponent, body turned to the left, draw the left leg in, lower the hips, left hand at chest.

Kosei no kamae 攻勢之構

Left-hand shuto above the face, right fist at chest. Lower the hips. Pull the right leg back (behind).

These five positions are called Daken Taijutsu goho no kamae.



Scroll of Akiyama Yoshin-ryu.

SHODEN GATA 初伝型

Kion 生音

The opponent's right hand to chest, left hand to sleeve.

1. In the same position, left hand under the sleeve and the right hand holding the opponent's right collar.
2. All at once, pull with the left hand and thrust in with the right hand, choking with the collar (kata eri jime).
3. Place the right leg enough to the right side of the opponent's right leg, then kick into the opponent's outer kaku. Immediately pull the left leg back enough, kneel and drop him.

Hidari waza is also the same.

Uyoku 烏翼

The same technique as before; break the right leg and throw with seoi nage.

Hidari waza—Do the technique to the left and throw with left seoi nage.

Yume otoshi 夢落

The opponent comes in with a left and right fist.

1. Block the left fist with the right hand. Block the right fist with the left hand and catch hold of the sleeve.
2. Push with the right hand into the opponent's yugasumi.
3. At the same time execute osoto gake and drop him.

Hidari waza is also the same.



Suiyoku 水翼

The opponent strikes with a right fist, left fist, right leg.

1. Block the opponent's right fist with the arm, block the left fist with the right hand, and catch hold of that sleeve.
2. As the opponent kicks in with the right leg, deflect it out to the left with the left hand, at the same time push into the opponent's right kiri kasumi with the left hand, and kick below the opponent's left ankle with the right leg. At the same time the right hand catches hold of the opponent's left sleeve, pull with the right hand, pull back with the right leg, and kneel. Push enough with the left hand into the kiri kasumi, then drop him.

Hidari waza is also the same.



Suisha 水車

The opponent strikes with the right fist, left fist, right fist. Maintain a natural posture (shizentai).

1. Strike up into the opponent's right fist with a left-hand uchi age. This is done with the right fist to the inner thigh of the opponent's left leg.
2. The opponent strikes with the left fist. Block out to the right with the right arm, block the opponent's right fist with the left hand, and at the same time get hold of the sleeve and pull.
3. The right hand catches hold of the opponent's right shoulder tip.
4. Kick up with the right leg into the inner thigh of the opponent's right leg. At the same time perform uchimata on the left leg, and as the right hand pulls, push with the left hand. Simultaneously, with the leg wrapped around the inside of the left leg for uchimata, change to spring up to the front outside right and drop him.

Hidari waza is also the same.

Kubiwa 首輪

The opponent comes in with a right fist, left fist, right fist, left kick.

1. Maintain hirashizentai. Block the right fist with the left hand, and block twice against the left fist with the right arm.

2. Block the last right fist with the left hand, catch hold of that sleeve, and pull. Block the left leg with the right hand, striking into the thigh.
3. Immediately bring the right hand to the crevice at the opponent's left ryumon and push down. Holding the sleeve in the left hand, pull strongly. Pull the left leg back (behind), kneel, and drop him.

Hidari waza is also the same.

Hosetsu 崩雪

The opponent comes in with a right fist, left fist, right leg, right fist.

1. Maintain shizentai. Block twice against the opponent's right and left fists and counterstrike with the right hand into the thigh on the opponent's right leg.
2. Knock the opponent's last right fist down and to the left with the left hand, and from above the opponent's right hand catch hold of the opponent's left collar and choke.
3. The opponent strikes up with the right hand into the hand that is performing the left choke.
4. Change and throw with ippon zeoi nage from the outside of the opponent's right hand.

Hidari waza is also the same.



Iso arashi 磯嵐

The opponent comes in with a left hand to the chest, right fist, right leg.

1. With the right hand, catch hold of the opponent's hand at the chest. Grasp the left wrist.
2. With the left hand, deflect the opponent's right fist.
3. Also use the left hand to deflect the right leg.
4. With the left hand under the opponent's right jaw, push the right collar.
5. With the right hand, execute omote gyaku dori on the opponent's left wrist. Pull back (behind) enough with the right leg, kneel, and throw.

Hidari waza is also the same.



Yanagi ore 柳折

The opponent comes in with the left hand to the chest, right fist, right kick.

1. With the right hand, lightly take hold of the opponent's left hand that is at the chest and hold it in the form of omote gyaku dori.
2. With the left fist, deflect the opponent's right fist and right leg.
3. With the left hand, catch hold of and lift up the opponent's left elbow.
4. While holding the opponent's left wrist in omote gyaku dori, with the right leg

kick to the inner sai of the opponent's left leg using yoko geri, drop the hips, pull back with the right leg, kneel, and throw.

Hidari waza is also the same.

Fubuki 吹雪

The opponent comes in with a left hand to the chest, right fist, right kick.

1. The opponent has hold of the chest with the left hand. Hold that hand lightly in the form of omote gyaku dori.
2. Block the right fist with the left hand, and immediately strike to the thigh of the right leg while moving with the opponent's force.
3. With the left hand, catch hold of and pull the opponent's left elbow, and lift it up.
4. With the right leg, kick up into the opponent's gedan and at the same time insert the left hip. The right hand has the opponent's left hand in omote gyaku seoi nage.

Hidari waza is also the same.



Kataho 片帆

The opponent comes in with a right fist, left fist, right leg, left leg, right punch.

1. Block the opponent's right fist with the left arm and deflect the left fist with the right arm. Block the right leg with the left fist striking to the sai, and block the left leg with the right fist striking to the sai.
2. Block the opponent's last right fist with both hands in the form of jumonji, perform ura oni kudaki, then with the right leg throw with osoto.

Hidari waza is also the same.

Tatsumaaki 龍巻

The opponent comes in with a right fist, left fist, right leg, left leg, right fist.

1. Maintain shizentai. Use the left arm against the opponent's right fist and use the right arm against the opponent's left fist. Strike the knee joint of the right leg with the right fist and the knee joint of the left leg with the left fist.
2. Block the opponent's last right fist with jumonji. With the left hand catch hold of the opponent's right sleeve and pull.
3. The opponent once again comes in to strike with the left fist. With the right hand, from the inside, strike up with uchi age into the hoshi.
4. With that right hand immediately push strongly into the side of the opponent's neck.
5. With the heel of the right leg strike into the kaku of the opponent's right leg. Pull the right sleeve far enough with the left hand, then throw with osoto nage.

Hidari waza is also the same.

CHUDEN GATA 中伝型

Uranami 浦浪

The opponent comes in with a right fist, left fist, right leg, right fist.

1. Maintain shizentai. Block the opponent's right punch with the left arm and deflect the opponent's left punch with the right arm.
 2. Block the opponent's right leg with the left hand, hit the kaku, block the last right punch with the left hand, and at the same time with the right hand perform ura oni kudaki. Kick into the opponent's inner right kaku with the right leg, get the opponent's right arm in oni kudaki gyaku dori, then throw strongly with osoto nage using the right leg.
- Hidari waza is also the same.

Tenchi 天地

The opponent comes in with a right fist, left fist, right leg, right fist.

1. Maintain shizentai. With the left arm against the opponent's right fist, the right arm against the left fist, kick the right fist up to the left and strike in with the left fist to the thigh on the right leg to block.
2. Block with jumonji and attach the right hand against the opponent's last right fist.
3. With the right hand immediately grasp hold of the opponent's right hoshi and pull.
4. From outside the opponent's right hand get the opponent's wrist with the left hand, and perform omote gyaku on the opponent's right hand.
5. Kick up into the opponent's testicles with the right shin, pull back behind with the left leg, kneel and secure the right hand downward, then drop him.

Hidari waza is also the same.

Katanami 片浪

The opponent strikes in with a right fist, right leg, right fist.

1. With the left fist against the opponent's right fist, block by striking up into the right fist's hoshi. Block the opponent's right kick by striking into the sai with the right fist, block the opponent's last right fist with the left arm, and catch hold of that sleeve.
 2. Strike in and push strongly into the opponent's kiri kasumi with the right thumb.
 3. Immediately move out to the opponent's right side and drop him with harai goshi.
- Hidari waza is also the same.

Kasumi gake 霞掛

The opponent strikes in with a right fist, left leg, right fist.

1. Block the opponent's right fist by striking up with the left fist into the hoshi.



2. Block the right leg with the right fist by striking into the sai and immediately strike into the opponent's forehead with the right hand.
3. Catch hold of the opponent's right sleeve with the left hand and pull downward.
4. Catch hold of the hoshi on the opponent's right arm with the right hand and pull downward.
5. Immediately change and throw with ippon zeoi.

Hidari waza is also the same.

Taki no se 瀧之瀬

The opponent strikes in with a right fist, right leg, right fist.



1. Block the opponent's right fist and right leg the same as before. Block the last right punch with the left hand.
2. The opponent takes the block at the left wrist with the right hand and comes in with the hips for hane goshi.
3. Against the opponent's hane goshi, strike strongly with the right fist into the thigh of the right leg and sweep it.
4. With the left hand take the opponent's right shoulder and push, with the right hand take the opponent's left wrist, and with the left arm perform gyaku osae dori.
5. Immediately change, insert the left hip, and throw.

Hidari waza is also the same.

Shiokaze 塩風

The opponent strikes in with a right fist, right leg, right fist.

1. Block the opponent's right fist and right leg the same as before. Block the last right punch with the left hand, catch hold of the opponent's right sleeve, and with the right leg kick up into the kaku on the inside of the opponent's left leg.
2. With the left hand, catch hold of the opponent's right wrist in omote gyaku.
3. With the right hand, catch hold of the opponent's right hoshi.
4. Pull the left leg back (behind), kneel, and throw.

Hidari waza is also the same.

Yama arashi 山嵐

The opponent comes in with the left hand to the chest and strikes in with a right fist.

1. Against the opponent's right fist, step back with the right leg and block with the left hand.
2. With the right hand, grab the opponent's hand that has hold of the chest in kote gyaku dori.
3. With the opponent's left arm in this position, throw with ippon zeoi. The right leg changes position and comes to the front left.

Hidari waza is also the same.



Yanagi kaze 柳風

The opponent comes in with the left hand to get the chest, and strikes in with a right fist.

1. Step back with the right leg and block with the left arm.
2. With the right hand grab the opponent's left hand that is holding the chest in takeori, get around behind the opponent to the outside left, and twist the arm.
3. With the left leg, kick in to the opponent's left calf, pull and drop with hiki taosu. Execute oikake dori.

Hidari waza is also the same.

Tatsunami 龍波

The opponent comes in with the left hand to get the chest and strikes in with a right fist.

1. Block the opponent's right fist with the left hand. At the same time, from above the opponent's left hand, catch hold of the opponent's elbow sleeve with the left hand.
2. Strike into the opponent's left butsumetsu with the left hand, then get hold below the opponent's left underarm.
3. Get the opponent's left arm in a reverse and pull back the left leg. Kneel and push with osae komi.

Hidari waza is also the same.



Koo 虎尾

The opponent comes in with the left hand to get the right chest and strikes in with a right fist.

1. Block the opponent's right fist with the left hand.
2. With the right hand, get the opponent's left wrist in omote gyaku, and catch hold of the opponent's right hoshi with the left hand and pull.
3. Insert the right leg for uchimata and wrap the left leg, pull, and at the same time strike up with the right hand into the opponent's asagasumi, and drop him.

Hidari waza is also the same.



Kasane iwa 重岩

The opponent comes in with the left hand to get the chest, and strikes in with a right fist.

1. Deflect the opponent's right fist with the left hand.
2. With the right hand, get the opponent's hand at the chest. Grab the left wrist in the form of takeori.
3. With the left hand, from above the opponent's left arm, catch hold of the elbow sleeve and pull. With the opponent's left hand in a gyaku, push.
4. Immediately with the left leg, drop him with osoto.

Hidari waza is also the same.

Shiho dori 四方捕

The opponent strikes in with a right fist. First the left hand comes to grab the chest, and then the fist strikes.

1. Pull back with the right leg, block the opponent's right fist with the left hand, and catch hold of that arm's wrist. With the right hand, from under the opponent's right arm, raise the left hand, folding it up, and perform oni kudaki.
2. Pull back with the right leg.
3. Immediately change and insert the left hip and throw with ippon zeoi.

Hidari waza is also the same.



SABAKI GATA 捌型

Arakoma 荒駒

The opponent comes in with the left hand to the chest, right leg, right fist.

1. The opponent grabs the chest with the left hand. With the right hand execute ura kote gyaku, holding lightly.
2. Block the right leg and deflect the right fist with the left hand.
3. With the left hand, grab the opponent's asagasumi and throw with koshi otoshi.

Kasoku 鹿足

The opponent comes in with the left hand to the chest, right leg, right fist.

1. With the right hand, grab the opponent's left hand that has taken the chest in kote ura gyaku, holding lightly.
2. Block the opponent's right leg and deflect the right fist with the left arm.
3. With the bottom of the right foot kick into and break the opponent's inner right kaku.
4. At the same time with the left foot, roll the opponent's left ankle up from the inside.
5. With the left hand strike into the opponent's kimon and at the same time grab the opponent's left hand with the right hand in kote ura gyaku and throw.

Chikusei 竹声

The opponent comes in with a right fist, left fist, right leg, right fist.

1. Deflect the opponent's right fist with the left arm and right block against the left fist. Immediately grab and pull the sleeve, right leg, right fist, block with the left leg, and with the left hand grasp that wrist.
2. With the right hand grab hold of the area where the opponent's ribs are and pull out to the left.

3. Immediately with the right hand strike into the lower chest's butsumetsu and throw with a right harai goshi.

Yume makura 夢枕

The opponent comes in with a right fist, left fist, right leg, right fist.

1. Block the opponent's right fist with the left arm and block the left fist with the right arm. Block the right leg with a right fist strike into the sai.
2. Block the last right fist with jumonji and stay connected to it. With the right hand catch hold of the right sleeve and pull, and with the left hand perform gyaku ura kote dori and go in for ippon zeioi, then drop him with temakura on that arm.

Suso sabaki 裾捌

The opponent comes in with a right fist, left fist, right leg, right fist.

1. Deflect the opponent's right fist with the left arm and block and hold the opponent's left fist with the right hand. Block the opponent's right leg by striking into the sai with the right fist and block the right fist by striking up into the hoshi with the left arm.
2. Step to the front right and catch hold of the opponent's left sleeve with the left hand.
3. At the same time, with the right hand execute ura gyaku dori on the opponent's left wrist, and with the left hand get hold of the opponent's shoulder from the inside of their left hand, then change and throw with left koshi nage. Pull back with the right leg, kneel, and throw.

Iso gaeshi 磯返

The opponent comes in with a right fist, left fist, right leg, right fist.

1. Deflect the right fist with the left arm and deflect the left fist with the right hand.
2. Block the right leg by striking into the sai with the right fist.
3. Block the opponent's last right fist with the left arm and with the right hand immediately grab the opponent's right hand in gyaku ura dori. From the outside insert the hips and throw with katate nage.

Kaze harai 風払

The opponent comes in with the left hand to the chest, right fist, right leg.

1. Strike the hoshi of the left hand that is coming to take the chest and hold it.
2. Deflect the right fist with a left fist strike to the opponent's right hoshi. Deflect the left leg with a left fist strike to the sai.
3. With the right hand get the opponent's left hand in gyaku ura kote, pull the left leg back, and with the gyaku lift and close the wrist.



4. Go under the opponent's left hand from the outside and throw. The opponent falls face up.

Kuruma dori 車捕

The opponent comes in with the left hand to the chest, right fist, right leg. Do the same as before, and on the last punch grab the opponent's left wrist in gyaku ura dori. Lift up and with the right hand take the hips, then throw with koshi nage.

Kimon 鬼門

The opponent comes in with a right fist, left fist, right leg, left leg, left fist.

1. Deflect the opponent's right fist with the left arm, deflect the left fist with the right arm, strike and sweep away the right leg with the right fist, then sweep away the left leg with the left fist.
2. Block the last left fist with the right hand, then immediately catch hold of the sleeve with uchi maki.
3. Immediately pull the left leg (far) enough back, kneel, and throw with katate nage.

Ura kimon 裏鬼門

The opponent comes in with a right fist, left fist, right leg, left leg, right fist.

1. Block the same as before up to the left leg.
2. Block the last right fist with jumonji.
3. With the left hand from the outside, catch hold of the opponent's right wrist. The left hand catches hold of the sleeve on the inside of the opponent's wrist and pulls. The opponent's right hand goes into a gyaku.
4. With the right leg, kick up into the opponent's testicles and throw with osoto gake.

Ukimo 浮藻

The same as before but throw with seoi nage.

Ranfu 乱風

The same as before but kneel with the right leg and throw with seoi nage.

OKUDEN 奥伝

Fuun 風雲

The opponent comes in with a right fist, left fist, right leg, left leg, right fist.

1. Deflect the opponent's right fist with the left arm and deflect the left fist with the right arm. Strike into the sai on the right leg with the left fist and strike into the sai on the left leg with the right fist.

2. Block the last right fist with jumonji, then perform oni kudaki.
3. Breaking the opponent's right arm, go under the right hand, move out to the right side, and kick into the opponent's right thigh with the left leg and pull him down with hiki taoshi. The opponent falls face down.

Sagi 投技

The same as before up to the last right fist.

1. Block the last right fist with jumonji, then perform oni kudaki.
2. Kick up with the right shin into the suzu.
3. Kneel and throw with seoi nage.

Kaeshi waza 返技

The same as before up to the last right fist.

1. Block the opponent's last right fist with jumonji and at the same time catch hold of the opponent's left-arm hoshi with the right hand.
2. Immediately hold the opponent's right hand under the left arm, then perform mushadori.
3. With the right leg kick up into the opponent's solar plexus, pull the left leg (back) far enough, kneel. The opponent falls face up.

Oni otoshi 鬼落

The same as before.

Kick up into the opponent's suzu with the left shin, then perform osoto gake.

Iwa kudaki 岩砕

The opponent attacks freely with left and right strikes and also kicks in freely with both legs. Block by making sure to strike into the opponent's hoshi or kyohaku. Block the legs by striking into the inner thigh.

1. Block the opponent's last right punch with the left hand by going (far) enough in to the opponent's side.
2. With a right-hand chinken, immediately strike into the opponent's left vital part and right vital part, and then into the forehead or the right or left jikyu.
3. Throw with koshi barai.

Yuki taoshi 雪倒

The opponent attacks freely with the fists. Block the same as before.

1. Block the opponent's last right fist with the right fist, block and strike up into the opponent's right-hand hoshi.
2. At the same time, with the left hand execute ura kote gyaku on the opponent's right hand.



3. With the right hand, catch hold of the tip of the opponent's left shoulder.
4. With the left shin, kick up into the suzu.
5. Pull (back) enough with the right leg, then kneel. The opponent falls face down.

Go taoshi 剛倒

The opponent strikes freely. Block the same as before.

Again as before; grab the opponent's right wrist in ura gyaku dori and throw with a hip spring.



Dofu 拏風

The opponent strikes freely. Block the same as before.

1. Block the opponent's last right fist with the left fist, then grab that hand in kote ura gyaku.
2. With a right-hand shuto strike the opponent's left kasumi.
3. Use the right leg on the inside of the opponent's left leg and throw with kake nage.

Oni kudaki 鬼碎

The opponent strikes freely. Block the same as before.

1. Block the opponent's last right fist with jumonji.
2. With the right hand catch hold of the opponent's elbow sleeve, pull, and at the same time kick into the suzu with the right leg.
3. From the outside, hold the opponent's right hand under the left arm. Throw with ippon zeioi.

Ryufu 柳風

The opponent strikes freely. Block the same as before.

1. Block the opponent's last right punch with the left hand.
2. The opponent immediately changes and comes in for a hip sweep by grabbing hold of the left hand that blocked him.
3. Drop the hips enough, and with the thumb on the right hand strike into the crevice on the opponent's koe (upper thigh joint). With the left elbow strike the opponent's kimono, and flow in behind the opponent's right side with the left leg. The opponent falls over sideways.

Tachi uchi 太刀打

The opponent attacks freely the same as before. Block the same as before.

1. The opponent suddenly changes and comes in to throw with koshi nage.

2. Drop the hips enough and guard. From behind with the left hand, catch hold of the butsumetsu on both sides of the opponent, push in, and throw with gyaku koshi nage.

Hane taoshi 撥倒

The opponent attacks freely the same as before. Block the same as before.

1. The opponent suddenly changes and comes in to throw with hane goshi.
2. Drop the hips enough and guard. Take advantage of the opponent's change.
3. With the right hand push into the opponent's uko and throw with koshi nage.

The art of paper cutting (kiri kami) Explaining the Kyusho Locations of 48 Openings for Striking, Kuden (verbal transmission)

Happo uke 八方受

When blocking the opponent's right attack, pull the left leg back, lower the hips, and block.

When blocking with the left hand pull the right leg back, lower the hips, and when blocking with the hand against the leg, make a fist and make sure to strike into the sai or kaku on the leg.

SHIRABE MOGURI GATA DEN 調潜型伝

Moguri dori 潜捕

1. Make sure to block the opponent's fists by striking to either the hoshi of the middle joint or to the haneko using koshi. With the legs make sure to block by striking into the weak points of the thigh, kaku, or yaku.
2. Finally, while going in to execute a technique, step back and perform seigan no kamae, kosei no kamae, and katate hicho no kamae, then enter in on the opponent with the hand that was used to block. Catch hold of the opponent's sleeve or wrist if possible and step back and roll it.
3. Watch for the opponent's openings and with the right hand strike into the ryumon, amado, or gokuraku. Immediately insert the left hip and throw. When striking with the left hand insert the right hip and throw.

Sharin 車輪

The same as before, the opponent strikes freely.

1. Block the opponent's last right fist with the left hand.
2. The opponent changes and catches hold of the left wrist, then comes in for harai goshi.
3. Drop the hips low enough and guard. From behind thrust into the opponent's uko with the right hand, and with the left hand thrust into the koe. Pull and at the same time kneel with the left leg and throw with otoshi nage.



In 1958 I inherited the thirty-fourth soke of Togakure-ryu Ninpo Taijutsu. On that month I carried a portable shrine (mikoshi) along the street (center).

Torafushi 虎伏

The same as before, the opponent strikes freely.

1. Against the opponent's last right fist, block with the left hand attached to the right hand. With the right hand catch hold of the opponent's right elbow and pull. With the left hand perform ura gyaku dori on the opponent's right hand.
2. With the right hand into the opponent's asagasumi, grab hold of the shimo nakado (area below the Adam's apple), strike the testicles with the right leg, go out for osoto, and kneel with the left leg. Perform osoto kuzushi.

Ryufuku 龍伏

The opponent strikes freely as before.

1. Against the opponent's last right fist, change to counter the grab to the chest. The opponent comes in for seioi nage.
2. Drop the hips low enough and guard.
3. With the right hand, strike into the opponent's koe.
4. When the opponent moves to change back to the last position, immediately push into the opponent's uko with the right hand. With the right leg drop the opponent with uchi mata on the inside left leg, also the right hand could catch hold of the opponent's left shoulder and pull. At the same time the left hand would push into the opponent's uko.

Tobi chigai 飛違

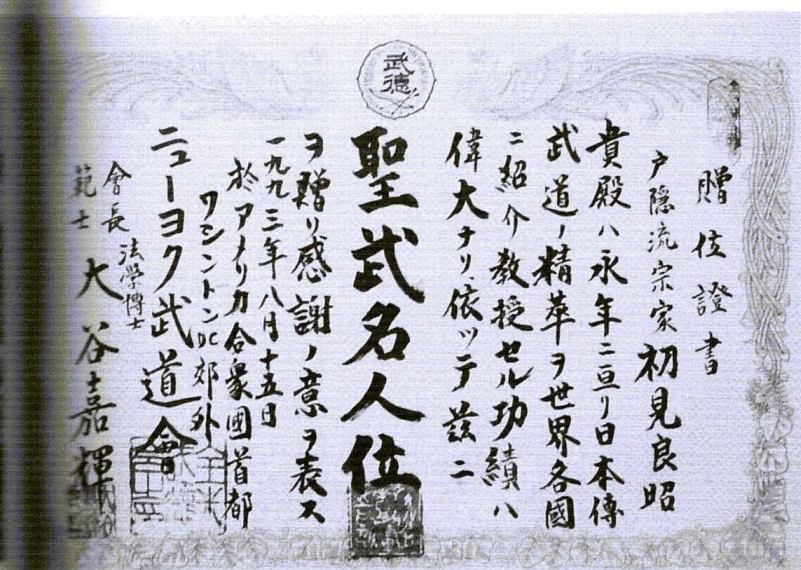
The opponent strikes freely as before.

1. The opponent's last right fist catches hold of the left arm block, pulls, and the opponent comes in for koshi nage.
2. With the right hand, push into the opponent's right-side butsumetsu.
3. The opponent immediately changes the hips back to the last position, and with the right leg comes in for osoto.
4. With the right hand, strike in and push enough into the uko, and with that hand immediately change and push into the nakado (area around the Adam's apple). Throw with ippon seioi on the opponent's right hand.

Yama otoshi 山落

The opponent strikes freely as before.

1. Block and catch hold of the opponent's last right fist with the left hand. The opponent catches hold of the hand that is holding his and with one hand to the chest comes in for harai goshi.
2. Lower the hips and guard. With the right hand strike with a shishisuiken into the opponent's kasumi, and immediately strike into the jin with the thumb.
3. The opponent moves the leg back to the last position. At the same time with the left hand catch hold of the right and perform ura gyaku kote. Insert the hips and throw.



A letter of thanks from Yoshiteru Otani, the chairman of the New York Budokai.

Tekiraku 擲落

The opponent strikes freely as before.

1. Block the opponent's last right fist with the left hand, and with the left hand strike into the hoshi on the opponent's middle joint on the right hand. Catch, hold, then pull in.
2. The opponent comes in to strike again with the left hand. Push that fist up with the right hand, kick into the opponent's thigh with the right leg, and perform hikiotoshi. Kneel and throw.

Heito 敵当

The opponent strikes freely as before.

1. Block the opponent's right fist with the left hand. When the hand comes in to catch hold, the opponent changes and comes in for a one-hand grab to the chest. As he comes in for harai goshi, lower the hips and guard.
2. The opponent changes back to the last position. Take advantage of that with the left hand and sweep the opponent's right hand up.
3. With the left hand, get the opponent's right hand in omote gyaku dori, then strike into the opponent's butsumetsu with a right fist and drop him.

Musasabi 颯

Free strikes as before.

1. Block the opponent's right fist with the left hand. As the opponent catches hold and comes in for koshi nage, thrust the right hand in under the opponent's left armpit.
2. Lower the hips, guard.
3. Thrust in with the right hand and push strongly into the opponent's koe.
4. The opponent returns to the last position.
5. Grab the opponent's right wrist in ura gyaku kote dori and with the right leg get the lower body, wrap it, and throw with harai nage.

Gyoku nage 玉投

The opponent attacks freely as before.

1. The same as before, the opponent changes and comes in for hane-goshi (hip spring).
2. Lower the hips, guard.
3. With the right hand, strike into the opponent's right koe.
4. The opponent immediately moves back to the last position. Get the opponent's right hand in omote (ura) gyaku dori, and catch hold of the opponent's right elbow with the left hand. Pull the right leg back and push in.
5. Immediately change, move the body back to the last position, and with the right hand push into the opponent's nakado. Throw with harai goshi.



Woodprint of the warrior Kiso Yoshinaka.

Gyaku nage 逆投

The opponent strikes freely as before.

1. Block the opponent's last right fist with the left hand, and with the right hand get the opponent's asagasumi and go in for uchi mata.
2. The opponent again strikes in with the left fist. Block with the right hand, catch hold, and with the five digits of the left hand strike into the opponent's face with chinken. When the opponent moves to block with the right hand, immediately change and, using the right hand, grab the opponent's left hand in gyaku ura kote dori.
3. The right hand gets asagasumi, throw with osoto nage.

Uchiharai 打払

The opponent strikes freely as before.

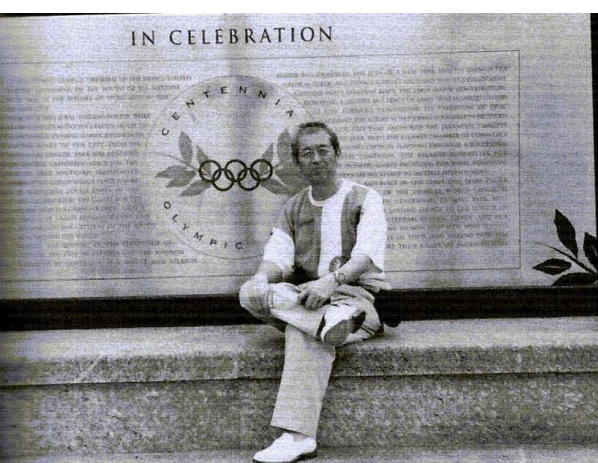


1. Block the opponent's last right fist with the left hand, and with that left hand immediately change and strike into the opponent's face with chinken. When the opponent tries to slip by and come in, strike again with a right-hand chinken to the opponent's face. When the opponent again tries to slip by, kick in with the right leg. The opponent blocks.
2. Take a step back. The opponent moves to take advantage of that, striking in with the right fist. Lower the hips and block with the left fist, simultaneously striking into the opponent's face with a left-hand chinken. At the same time strike into the opponent's solar plexus with the right fist, jump in near to the opponent, and strike the back of the opponent's left hand with the right. Insert the hips and throw with gyaku seioi nage.

Shoden yurushi 初伝許

From this point on, after mastery of these techniques, you will gain initiation of verbal instruction at basic level (shoden; 初伝). You will then travel through the verbal transmissions (chuden; 中伝) and beyond into the cosmic transmissions (chuden; 宙伝). Throughout this journey the single most important thing is bufu ikkan—the way of war is survival.





A life of pastimes. Since I was a child I have pursued any number of activities including soccer, judo, playing musical instruments, dancing, and many others. Such recreations have broadened my knowledge and honed my athleticism; vital elements to my Budo life. Indeed, the practice of judo has been of particular importance, as it is the essence of various Budo, and is very useful for self-defense.



About My Parents

When my mother was in school she was a good student, beautiful, and loved to play tennis. My father was a wholesale fishmonger at Tsukiji fish market and had a typical "Edokko" character; he also loved women and sake. So, of course, through that influence I ended up loving the same things. When I was very young I was quite ill because of my weak constitution. My father prayed for me to be healthy, and so he built a big lion as a sacred palanquin (to protect me from illness and misfortune); he also built me a sacred palanquin that was a frog. The image of those sacred palanquins is still fondly burned in my heart.

My father once said, "Tokyo is a place where even the eye of a live horse would be pulled out." When looking at the eyes of my beloved horses Cooky and Tobi, I remember those words of my father.

I pray the world will be all right (umaku; 馬九—a pun on the word for "all right," written here with the characters for nine horses, relating back to Kukishin-ryu).

Written on the day of the tiger, the 29th day of the 9th month of the 19th year of Heisei.

—(signed) Venerable White Dragon

APPENDIX

Original Japanese Text



The story of Kusunoki Masashige with illustrations by Kawanabe Kyosai.

はじめに—武道体術八法の真義

武道体術の目覚め

武風体術、その歴史は人類の出現と共に、人類その生体の命を保つために生じさせる、防御対応する闘争^{かんせい}勘生、勘応であり、それは自然の世界が、生き残ったもののみに教授した、奇霊からの教え、自然闘奏韻^{とうそういん}なのである。それを聴いてNS(北南)氷水寒暖寒、時の変遷に応じてきた人類は、体術のなかから武道体術という素晴らしい命を発して、今日があるのである。

武道体術とは、けっして日本だけのものではなく、熊が長い冬眠から目覚めたごとく、世界人類がいま目覚め始めたのである。なぜ私が熊の冬眠として表現したかという、人類は闘争の本質における体術について、冬眠して、その本質を忘却してしまったからである。武友諸君、いま目覚まし時計がなり始めた。夢うつつから起きたまえ。では語ろう。私が継承した武道体術、その九流派の風景を、さざなみの美しいネス湖の風景を破って、突然現れた恐竜の瀬美^{せび}れ=背^{せびれ}鰭が残す波紋のように、綴っていきたい。

ウォルター・ペーターが言う。あらゆる芸術は音楽の状態である、と。だとすれば、武道には武道の武曲があり、悟閃符に記された武道体術の名曲を演じられる者を武芸者と言うのであろう。「武芸者を見たいものだ」と言えば、画家ホイッスラーはこう答えるに違いない。「芸術なんて、たまたま生まれるものさ」と。いま私はたまたま、武道体術の一卷、横山大観ならず大貫の生々流転を描き始めたのである。そして『徒然草』ではないが、私は徒然なるままに書こう。今も昔も連綿とつながっている。まさに『今昔物語』である。時に私は自分をドン・キホーテと見て、日々、『醒睡笑』に笑い、戯鬼の書をしたためている。読者諸君も、

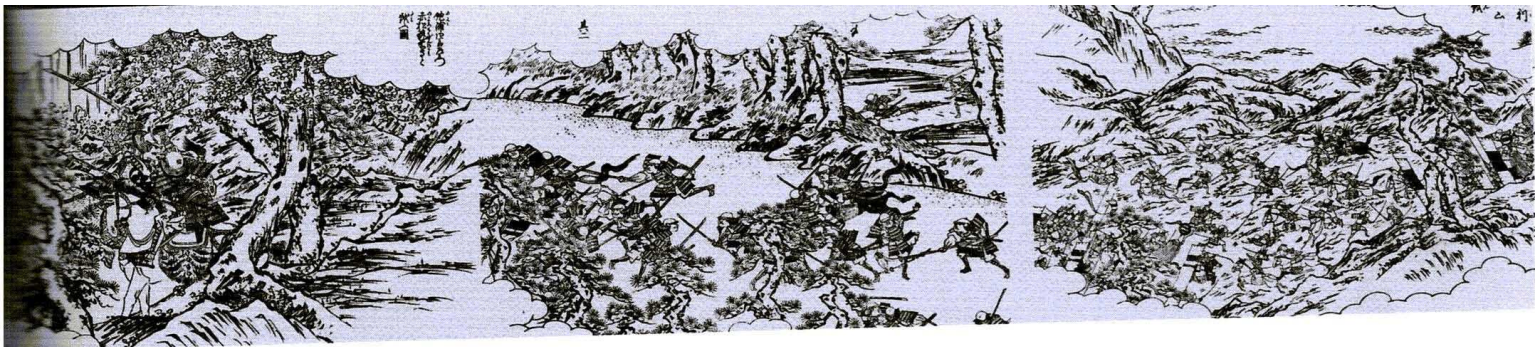
そのくらいのゆとりをもって、この一書を武道の秘巻として何回も何回も読んで、難怪も見通し貫いていただきたい。ここで申し上げておこう。武道は記録したものだけを見て、完全なるものと思っははいけない。武道は貫禄の世界にのみ実体があるからである。

武道家のバイブル

本書は武道家のバイブルであり、經典である。そこにおいては理想と現実がつながって、ないと思えることが現実にはあったり、できないけれど、こうあつてほしいものが可能になったりする。『般若心経』は仏教の精髓といわれるが、「般」は武芸十八般の般であり、「若」は若さ、従って「般若」とは、「若武者」の修業であると、私は解釈する。『般若心経』にも武道のロジックが潜んでいるのだ。このように日本語は字によっていろいろと変化でき、置き換えられる。ある字、ある考えだけが正しいと思ひこむのではなく、武道でも人生でも、虚実転換ができるようになることが大切である。いまや世界遺産的になった武道体術を通じて、無意識の中の生命体のルーツというか、生き様を表現していくこと、それが本書の意図するものである。それは骨子術、骨法術、忍法体術、柔体術、打拳体術、これらの九流派の体術を一本化して生数九一のカードを握ることだ。

戸隠^{とがくれ}流三十二代宗家であつた戸田真龍軒先生は講武所の教長になられたが、井伊大老が暗殺された後に、激動の時代の状況と、その先を胆眼^{たんがん}していたのだから、なかなかの識者だ。こうした胆眼能力を通じて、武道というものが伝承されてきている。ここで戸田真龍軒先生の「体術の極意は平和の基礎と知れ。学べば不動心の道にありける」の武風歌の真髓を聞くことである。

武の道の教えに、平常心という言葉があるが、ウィ



リアム・オスラー卿(医者)も「医者にとって一番大切なことは、いかなる時にも、平静を保つことである」と言っている。武将と称される徳川家康をはじめとして、優れた武人たちは医学をよく学んでいる。揚心流の秋山四郎兵衛義時も、医者として名をなしている。

当身活法も医学の一つと見るべきである。古くは秘致武久護身術という医学的治療法も、武道体術を会得するための一過程として学んでいる。その神髄は神心の巻、神眼の巻、そして第三巻として病(矢魔意)を癒すための心得、もろもろの治療法などが伝承されている。とくに真心と真念を秘としている。

教科書はたしかに人を育てるが、教科書の額(学)に入ってしまうと、人を化け者とする恐れがある。教科書を教科緒と書こう。武道を修行する者を、武道教科書に偏ったコレクターにとどめてはならない。いまこそ武道コレクターの概念から離脱して、武道体術の世界へ閃入していただきたい。

武神館武道の今

名人とは命人とも書き、大自然の命を護れる者を武人と言う。

武風では、将たる器を護る四天王という存在を見逃してはならない。四天王とは、護世護法の武神として要成化されたものと見てよいだろう。その願意が武風道の護信と化されたのであろう。多聞天(毘沙門天)は北を守り、持国天は東を守り、広目天は西を守り、増長天は南を守る仏門武門とされたのである。これは蘇我氏、物部氏の戦いのとき、日本をお守りくだされと祈り、その祈りが聖徳太子、蘇我氏に通じてより、武門の四方を守りうる勇者四名が、武将の鑑として例えられたのである。

闘争をあまり好まぬネアンデルタール人の時代、闘争を好むクロマニヨン人がネアンデルタール人を虐殺して行ったという様を風に聞く。歴史の風は、気ままに吹いて過ぎ去っていく。そこで、文明と人類についての貿易風について聞いてみよう。メソポタミア、エジプト、インダス、黄河に咲いた四大文明、しかし現在クレタ文明、マヤ文明、メソアメリカ文明 etc. という、人類がなせる文明派への夢がその世界を滅ぼしている。それらを見た私はいま、文化文明という現象

の変化が、人類とは限らず、無言の自然という生命体と「これでいいのかい」と語りつつ生きる。それは、武風を通して修業する心構えのある命人と書こう。自然界、森羅万象、命人同志が語り合おう。いまその語り部達が伝承を守るのである。

第1章 基本八法

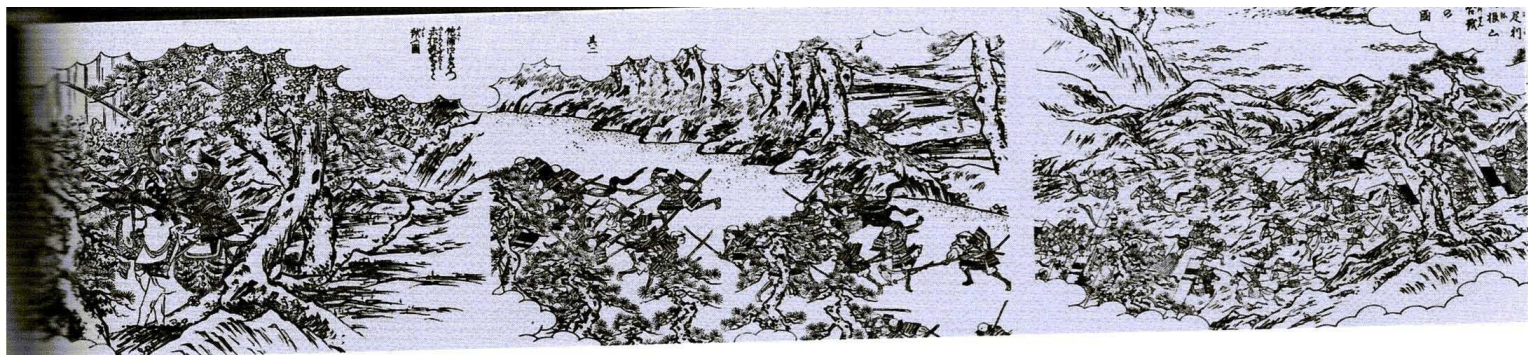
玉虎流起本八法

高松先生が「この基本八法が武道のもとのようなものでおすな」といわれたことがある。武道のもと、根幹というならば、そこには種という存在を見なければならぬまい。ならば、種の起源を語るダーウィンを語らざるば……しかし、そこには鶏が先か卵が先かの羽搏の音を聞く。1951年、大賀一郎・東京大学農学部教授が千葉県縄文時代の古代遺跡から、地中深く昔から眠っていた三粒の蓮の種を発見したところ、2000年前の種だった。それを土に埋めたところ、芽を出し、蓮華の大輪と蓮の実が実った。「世界最古の花」として世界に知られる大賀蓮だが、これぞ大蓮華法華経である。こんなふうに師伝花性竹性という武風の生命体を見るのも一興である。

基本八法の修行

基本八法、これは玉虎流骨子術の基本八法と限らず、私が高松先生より継承した九流派に潜在的には存在しているものである。この基本八法を修業するものは、護身具として十法折衝の術にならって、まず現代的に格闘技の基本となるであろう手の内からピストルとナイフの併用、次に棒術、そして石礫、手裏剣、目潰の三つの方向に三心の型として自覚、併修すること。これは実戦的基本感覚を養うためのものである。と同時に、この修業過程において、自然の八法への自然的正義の判断力を養うことが肝心である。

この基本八法という「基」の一字も、一字だけのものであると思って、そこに止まっていると、武道体術の本当の姿を見失ってしまうものである。基本八法というこの四字を起本八法と書くと、体術のなりめを



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第1章 基本八法

玉虎流起本八法

高松先生が「この基本八法が武道のもとのようなものでおすな」といわれたことがある。武道のもと、根幹というならば、そこには種という存在を見なければなるまい。ならば、種の起源を語るダーウィン^{めいじん}を語らば……しかし、そこには鶏^{はばたき}が先か卵^{はばたき}が先かの羽搏の音を聞く。1951年、大賀一郎・東京大学農学部教授が千葉県の縄文時代の古代遺跡から、地中深く昔から眠っていた三粒の蓮の種を発見したところ、2000年前の種だった。それを土に埋めたところ、芽を出し、蓮華の大輪と蓮の実が実った。「世界最古の花」として世界に知られる大賀蓮だが、これぞ大蓮華法華経である。こんなふうに師伝花性竹性という武風の生命体を見るのも一興である。

基本八法の修行

基本八法、これは玉虎流骨子術の基本八法と限らず、私が高松先生より継承した九流派に潜在的には存在しているものである。この基本八法を修業するものは、護身具として十法折衝の術にならって、まず現代的に格闘技の基本となるであろう手の内からピストルとナイフの併用、次に棒術、そして石礫、手裏剣、目潰の三つの方向に三心の型として自覚、併修すること。これは実戦的基本感覚を養うためのものである。と同時に、この修業過程において、自然の八法への自然的正義の判断力を養うことが肝心である。

この基本八法という「基」の一字も、一字だけのものであると思って、そこに止まっていると、武道体術の本当の姿を見失ってしまうものである。基本八法というこの四字を起本八法と書くと、体術のなりそめを



感じ、奇本八法と書くと、何やら虚実、策略、天地人略を見つめ、鬼本八法と書けば、鬼の戯れを見(味)、また生本八法と書けば、生きる原点を勘じたりもする。

ここで、虚実の伝書について、高松先生から伝承された、虚実の実体ということをつけ加えておこう。高松先生は、少年の時代、そして青年の時代に、戸田先生、石谷先生、そして水田先生という三人の師から宗家を伝承された。高松先生が夜話の折に語られた、若き日の武勇伝は、『千夜一夜物語』ではないが、楽しく恐く、私はお話に酔いしれたものであった。

日本における高松先生の修業はなみなみならぬものであるということは実感していたが、その虚と実には、高松先生が生死をかけて生きられた、若き日の十年に及ぶ外国での実戦体験の数々、その実がプラスされていた。それこそが、武道家が最高の秘伝としてきた伝承なのであろう。この生の虚実のおかげで、私は世界漫遊二十数年の旅を無事かつ武時に送ることができた。虚実とは、言うなれば戦争と平和という虚実の時代を生き抜いた鬼念でもあり、ギネスの記録なのであろう。アイルランド・ダブリンで飲んだギネスビールの味にも似た芳醇さがそこにはある。

虚実とは生死であり、完全は「貫全」である。武道体術を完成させるために、貫いて成るもの、武風一貫、それこそが武道体術の神技の世界なのである。

「基本八法、これはな、ずっと武道をやってきましたな、これがもとやと思いますな!!」と煙草の煙を貫いてスクリーンに写る映像、高松先生のワンシーンである。昭和33年、この年、映画『老人と海』が製作されている、グリフィスの作品^{おん}に対して、第八芸術の角書がつけられている。音符を遠武と書いて CDEFGABN 全音から、32分音符ノット N がついた、八つの組み合わせ。これは武拍子、音怪、こんな表現が、基本八法早わかりの手段となるであろう。

剣豪たちの時代、それ以前の時代に、すでに鉄砲が日本に伝来し、世界各国に劣らず銃砲の技術が発達していたということを踏まえて、剣と武道という関係から離れた現実で認めないと、真の武道を理解することができないと思う。剣と武道とは限らず、武道体術と凶器というこの関係も、大きく大きく見つめていただ

きたいものである。

基本八法という体術の基本は、八法の生音^{きおん}を大切に^{きおん}して修業していただきたいのである。

玉虎流骨指術と虎倒流についての高松先生からの便り

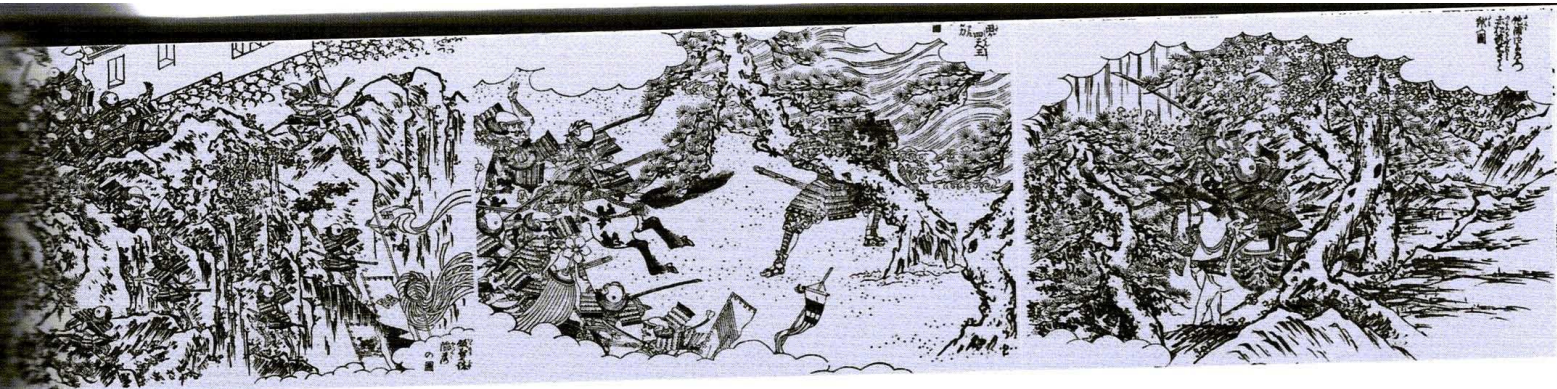
昭和36年1月10日、鏡開きの日、高松先生がこんなことを言われた。「玉虎流骨法術の武道との関係は、^{きおん}というと、戸田真龍軒正光先生より教授せられた時、最後に玉虎流の骨指術起本型が虎倒流を起し、各武道の技を起した根本であると教えられた。今日、つくづく思い見るに、真実、武道の源であるらしい点を顧みらるる故に、本流より忍術をも起すことになったらしいこと故、貴殿^(注・著者の初見をさす)は、この起本型八本を根本として門下に教授せらるべく、それまでは教えることはお控えくださるよう……」。

基本八法型

骨子三法、捕手五法、合わせて基本八法と言う。

骨子三法

- 1 右一文字の構え** 右一文字に構える、右一文字と言うは、右手を前方に出し、左手は拳と親指を立て、右手の肘関節の上に置くかのごとき構えなり。
右手を右に廻し、腰の方向より左肩に廻す。これを廻すときは必ず拳を変化していること。これは敵の攻撃を砕く意なり。
左手を左へ廻し、拳が半開きとなって、相手方の右横首筋に打ち込む。左足一歩前進と同時に。
左技のこと。これを八回繰り返す。
- 2 右飛鳥の構え** 左足は右足中関節のところに上げ、左手を半開き前方に右手拳と親指を立てて、左手肘関節の辺に位取りのこと。
左手を左下より右廻し。左腰辺より右手肩辺に位取り変ず。前の通り、拳が変わっていること。
左足は敵の水月を蹴り込んで前進。
右手拳を半開きとして相手方の右首動脈に打ち込む。右腰辺より廻り、左肩辺に位取りのこと。
左技のこと。
- 3 右十文字の構え** 左手を内側にして、十文字位取りのこと。
右手拳をそのまま右上に右廻し、右手親指で敵の胸部を突く。右上に手を半開きで右側に上げる。
左手拳をそのまま左上に廻し、左手親指で敵の右胸部を突く。右側を半開きにして上げる。この時、右手は拳に変わ



り、胸部は十字型に位取りのこと。
左枝のこと。

捕手基本型五法

- 1 相手方は左手にて片胸を捕る。我は右手表を小手逆捕りに高く上げ、右足を引く。小手に廻し、下ろす。この際、胸取りの理を口伝す。受けは敵の右手に対して左手を添えること。
左枝のこと。
- 2 相手方は左手にて片胸捕り。右手で打ち来る。我は左手拳にて受ける。同時に右手にて敵の左手小手を表逆捕り。1のごとく投げる。ここで大事なことは、我は左手で胸捕りし、手を我が右手に添えたものを、敵が左拳に打ち来るを、右手を中心に体変す。この練習第一なり。
左枝のこと。
- 3 相手方は左手にて片胸捕り。我は敵の左手の裏小手を逆に左手にて捕り、左足を引き、小手逆の手下に一度引き、たちまち変化。小手上より廻し、右足を引き、右手にそって投げ。
左枝のこと。
- 4 相手方は左手で我が右手袖口を捕る。右手を体と共に右へ引くこと。充分大きく上より巻き込み、逆腕を締めると同時に右足膝関節を蹴り、敵を投げる。敵は仰向けに倒る。
左枝のこと。
- 5 相手方は左手で我が右袖を捕る。右手を体と共に引き、右手内側より敵の左腕を巻き込んで、左足を我が後方に廻し、逆投げのこと。
左枝のこと。
基本は起本から奇本へ。

第2章 三心の型と受身型体変術

三心の型の眼目とは

三心の型は、地水火風空という五行の型五つに分類されているとはいえ、人間について五体満足という言葉があるごとく、個の五体と、大自然の五大を悟らせることに、その眼目がある。三心の型を武道的に言えば、心技体と解き、忍法的には、身を忍び、心を忍び、識を忍ぶと解いている。武神館で最高位を十五段としたのは、3心×5大=15行だが、潜在的には、高松先生のもとで私が十五年間修業していた想いがオーバーラップされているのかもしれない。

鏡を拝する意義

三種の神器のひとつである八咫鏡^{やたのかがみ}について言えば、七は凶数であり、死閃^{しせん}を越えた八数を生数とする「八あたる鏡」の意味が隠されている。あたとは陰^{ほと}の一つを表す岩戸開きの形容でもある。

鏡は世界中で、不思議な存在とされてきて、ドイツの「グリム童話」に収められた「白雪姫」のお話では、女王が鏡に向かって「鏡よ鏡よ」と語りかけ、鏡の返事で、女王とその娘である白雪姫の人生が大きく変わってしまう。少女のアリスが鏡を通り抜けて、不思議な世界に入り込む、ルイス・キャロルの『鏡の国のアリス』も有名だ。ジャン・コクトーが監督した映画『オルフェ』の世界にも導かれていく。

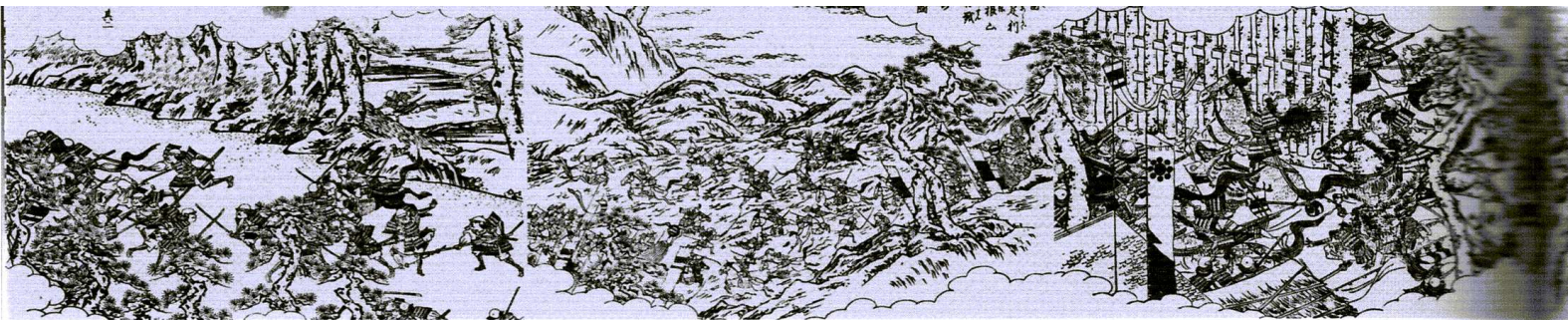
鏡を鑑^{かがみ}と書けば、武士の模範として誉れの鏡となる。では武士の鑑、その鏡に写す姿を、いつの頃から見る事ができたのだろうか。遠く神代^{かたりべ}の時代へと遡ってみよう。まず口伝えに、「古事記」の語部から聞こう。そして『大鏡』『今鏡』『水鏡』『増鏡』のミラーが投影する。『平家物語』『将門記』『保元物語』『平治物語』『源平盛衰記』『承久記』『明德記』『応仁記』『義経記』『信長記』『太閤記』等々を見つめてみよう。

そのときミラーは魔法鏡のように、人間の心の深層を写し出してくれる。それは三途^{さんず}の川面に煌く漣^{さざなみ}の底に写し出された戦場の無念の涙の淀んだ流れが、無声映画の映像を映し出しているからである。スイッチオン、サウンドに音が入る。映画『カサブランカ』の、時のすぎゆくまに♪が流れる。そこに「法の目標は平和であり、それに達する手段は闘争である」、これはドイツの法学者イエーリングの言葉であると無声映画のスクリーンに投影される。

三心の型

地の型 始め自然体。右向けの体勢より、右手三指を突き出すのと右足を出すのと同時。次に、左手の三指を出すのと左足を出すのと同時。三指の根の根本に親指が横にいつぱいの型。引いた左手は拳、親指を立てた拳。これを三回繰り返す。

水の型 自然体。右足を引いて左手は左足前方に。左手は真っ直ぐに手刀を出し、右手は自分の右側帯の辺に親指を立て右拳の型。受身。手刀打ち(掌を上に向ける)。左枝のこと。これを三回繰り返す。



火の型 自然体。右足を引いて左手は左足前方に。左手を真っ直ぐに手刀を出し、右手は自分の右側帯の辺に親指を立てた拳の型。受身。右手手刀打ち(掌を下に向ける)。左技のこと。これを三回繰り返す。

風の型 自然体。構え。下段受け。親指を立てた拳にて右突き型。
左技のこと。これを三回繰り返す。

空の型 自然体。構え。下段受け。右手を上に掲げると右足を腰を落とし高く蹴る。左技のこと。これを三回繰り返す。口伝。

受身型体変術

(一) 体変受身型

- 1 前返り(前方廻転) 両手をついて前方廻転、片手をついて前方廻転 左右、手を使わず前方廻転、飛鳥廻転 両手づき(空転——両手をつき前方、片手をつき前方、横転——両手をつき横転、片手をつき横転、廻転——飛び廻転)、自然。
- 2 横返り(左右廻転) 両手をついて側方廻転 片手をついて側方廻転、手を使わず側方廻転、飛鳥廻転(空転、横転、廻転)、自然。
- 3 後ろ返し(後方廻転) 両手をついて廻転 片手をついて廻転、手を使わず廻転、飛鳥廻転(空転、横転、廻転)、自然。
- 4 前方受身 膝立位にて両手は前方受身、片手前方受身、立位前方受身(両手)、受身より突き蹴り、自然。
- 5 流水 垂流(立ったまま縦に流す)、左横流水、右横流水、巴返し、車返し、自然の手。
- 6 四方 天地飛び 高く飛ばず低く幅を行くこと四方にあり。天地の天は雲にあり地は流れにあり。窪地へと落ちる習いの水なれど、やがては登る初めなりけり。口伝。

(二) 体変術無刀捕型

- 1 平の構え 相手方は剣を抜いて大上段。この剣は斬り下ろすとも胴にしようとも自由。我は相手を三尺おいて対立。相手が斬り込むまで対立し、相手が斬り込む瞬間、右足を後ろに一歩引く。同時に受身のごとく右に返って立つ。
- 2 一文字の構え 相手方の大刀は大上段。前と同じく自由斬りのこと。敵が斬り込み来る瞬間に敵の左横三尺の所に宙返り立つ。敵が再び大刀を取り直さんとする瞬間に飛び込み、左足で座し、右手親指を水月に当て込む。
- 3 十文字 相手方が大上段で一刀斬り込み来る。次に自由に斬り込み来る。左右を自由に体を転ずると左足を引く。たちまち左足を出す。右足を引く。たちまち右足を出す。左右の

手刀にて首輪に打ち込む。

第3章 玉虎流骨指術

骨指三略

玉虎流骨指術は日本武道の根本だと師伝されている。骨指術は骨指三略秘伝として伝承され、上略(天)の巻、中略(人)の巻、下略(地)の巻を一巻としている。上略の巻では、宇宙界というものの、それは変化という自然妙の中に生を享けているものであり、わが万化自然の理に従って、^{ばんべん ふぎよう}万変不驚という心意気を養って生きる精神力と結ぶための天略宇宙合掌を結ぶ。そこに死から生へと転換させる、人間の精神力が自然力に及ばず、武心和を以て貴しとなす。死生は土生、土命は自然のままに武士道を見る。

武姿においては、宇宙間すべての物体は万有引力、互いに引き合う力があるのだが、これを存在させず、万有不敵、自然風力によって護身力に転換させるのである。

人略^{はんのうばんいつ}反応汎溢の巻では、敵と対して、ここ一番という骨指のとき、その変化力を洪水の溢るごとき勢い、その力のごとく敵を倒す意力を示している。ここで水の力を水素の名を借りれば、現代の人はうなずくであろう。ここで風天護身(地略)、反応汎溢の自然体をよく眺めると、風は気の意識であり、反応汎溢は水の意識でもある。

よく軍略家に対し易者が風水を用いたというのが、宇宙意識、風の意識、水の意識、この三つの意識を三略秘伝としてつなげ、骨指体術を修業すれば、その極意の骨指にめざめることであろう。

武士道と骨指術

武道史を研究するとき、武道体術を修業しながら、古文書も徒然なるままに読んでいくと、その古文書の方丈が計りおり、『醒睡笑』でモダンタイムスを描き、『性靈集』を空海に浮かべる人、それぞれの生き様を聞くことができるものである。ある日、高松先生より、天津^{たたら}踏鞴の秘史を伝授されたとき、「タタラとは宗門と武門



の肥が書かれていておりまねん」と言われたことが想い出される。

古書再々読、タタラという一文字が眼に留まった。神武天皇の皇后様が媛^{ヒメ}蹈^{タラ}躰^{ライズ}五十鈴媛命とおっしゃるのだと。五十鈴川、いま伊勢神宮の聖域に存在する蹈^{ヒメ}躰^{タラ}秘伝について、ここで説明したら、武道体術についての説明は別々冊ということになってしまうので、ポイントだけを答えておこう。

この蹈^{ヒメ}躰^{タラ}秘伝という言葉が、東海道五十三次の武道の、言うなれば東方、西方の兵法、剣法等の武道の道しるべの骨子となって、その流派流派に少なからずとも影響を与えていたのである。天武天皇が制定したという八色の姓^{やくさ}の位^{かばね}がある。玉虎流骨子術に見る、基本八法に響く、八色、草を強者と。芭蕉が唄う「夏草や^や兵^きどもが夢のあと」。そして、日本武尊が帯びた草薙の剣が輝く武士の道は、朝廷に仕える武官が歩いたという。

武士の今昔^{こんじゃく}はどない時の流れで見ることができるともんやねん。そやな、武士が^{まつりごと}政の実験を維持していたのは七百年くらいやったかいなあ…まあ実権をとるその前から、二百年というところかな。そないなら、武士道は九百年の道を歩いたのかいな。否、走ったのかいな…ということになる。

武士道、その街道は奇鬼怪道だったのやろうな……闘時(当時)は、

「鳥羽殿へ五六騎いそぐ野分哉」 蕪村

「鴨なくや弓矢を捨てて十余年」 去来

(注・鴨は鴨長明を掛けている。「武士の発心説話発心集」収録)

天略宇宙合掌

これは宇宙の万化自然なり、宇宙は時々と物体皆変化するものなり、死あり、生あり、これ万化自然の理、これを相結んで事なき精神力を意味す。

上略

相手方と対立 我、先ず天略宇宙合掌、萬変不驚。宇宙生物は皆共に天変自然に刻々と変化しつつある。いかなることが勃発するやも知れない。これは自然変化の真理なり。故に我自然に反する事なし。ために心静かなり驚かず。ただ事なきを望むという一念これなり。次に気合と共に天地陰陽の構え。

虚空 一切の事物を包容してその存在をさまたげない無為法、空間。

敵が右手拳で面に突き来る。我、左腕にて敵の右拳を受け、

忽ち右手刀にて敵の右手の星の下を打ち折る。

敵が右足にて蹴り込みに来る。我、左足にて敵の右足下より蹴り上る。同時に左手拇指にて敵の胸の仏滅に当て込んで残心。

輦輿^{れんよ}(輦車と輿と貴人の乗り物) 敵が右手拳を面部に打ち込みに来る。我は左腕にて受ける。

敵が右足で蹴り込みに来る。我は敵の右足を右足にて蹴り上げる。

敵が右手にて我が片胸を捕る。我は右手手刀にて敵の右首筋(雨戸)を打ち込んで、その手で敵の右手首を持っていると同時に、右足を我が後方横に引く。

敵の右手を逆捕りにして、一寸敵を俯向けに捕え、忽ち変化して左手で敵の右手肘の所を掴み引くのと同時に、右手を大きく左方に返す。再び右足にて蹴り込みて仰向けに倒し、左足にて胸を蹴り込んで残心。

この五つが一当三当五拍子と一駿(瞬)の間に一致せしむごとく練習す。

彈手 敵が我が右袖を左手にて掴む。我は右手を一寸手元に引き、右手を右に廻す。敵の左手は逆になる。

敵が右手拳で打ち込み。我は左手にて敵の右拳を受け、忽ち左手刀で敵の左首の雨戸を打ち込むのと同時に、右足にて敵の左足を竹折りに蹴り込み、右手で逆を締める。

敵は仰向けに倒る。右足にて脇を蹴り当て、残心。

彈指 敵が左手にて我が片胸を捕る。我は右手で敵の左手を表逆捕りにす。

敵は忽ち右手拳で面部に打ち込み来る。我は左腕にて受け、忽ち左手拇指にて敵の胸に当て込む。同時に右足にて蹴り込むのと右手逆締めが一致。

敵は仰向けに倒れる。左足で敵の胸を蹴り、残心。

逆流 敵が右手拳で打ち込み来る。我は左方に一步体を転じ、右腕にて受け、同時に右足で蹴り込む。敵の右足下より蹴り上げ、同時に敵の右手を左手にて表逆捕りにする。

敵が左拳にて水月に当て込み来る。敵の左手を右腕にて受け、忽ち右手刀で敵の右首の雨戸を打ち込み。

敵は仰向けに倒れる。左手で表逆捕りに締めて逆倒し、右足に蹴り当て、残心。

泉鳴^{けお} 敵が我が両胸を捕りに来る。我は右足脛にて敵の下段に当て込むのと同時に、両手にて上より下に敵の両手をはたき落す。

敵が忽ち右手拳で突き来る。我は忽ち左腕にて受け、右手刀にて敵の右霞に打ち込む。右足にて胸を蹴り込む。

敵は仰向けに倒る。退いて残心。

跳火^{はね} 敵が後方より我が首筋を掴む。我は体を左へひねり、腰を落し、右手指先で敵の首筋をもつ手掌を小指の方に当て、掴む

敵が右足にて蹴り込み来る。我は敵の右蹴り足を左腕にて外側に受け、忽ち右手にて敵の右手を逆捕りにして一度押えて、



体を転じて右足にて蹴り込む。
敵は仰向け倒れる。逆手を返して倒す。残心。

開倒 敵が右足にて蹴り込み来る。我は一寸左足を引いて、右足で敵の右足下より蹴り上る。
敵はかわして右手拳で打ち込み来る。我は左腕にて受け、忽ち右手を蝦蛄手にて敵の顔面に当て込み。同時に右足にて胸を蹴り倒す。
敵は仰向けに倒れる。退いて残心。

指碎 敵が後方より右手にて首筋を掴む。我は一寸腰を落し、体を一寸ひねり、右手にて敵の右手掌の小指側より掴む(これは一寸引けば隙が出る)。同時に敵の胸部を左拳にて当て込み、敵の右手を逆に前に捕り、左足充分に引きて坐して投げる。
敵は仰向けに倒れる。右足で蹴り込んで残心。

締脈 敵が後方より三角締に来る。我は一寸腰を下げ、左手にて敵の右腕を一寸持ち、右手にて敵の右手中関節の中側を拇指で痛み入れ。隙が出るところを忽ち背負投げ。右足で蹴り込み残心。

殺締 敵が後方よりカンヌキ締めに来る。我は腰を充分後方に突き出すと隙ができる。忽ち右手にて敵の右手指先を逆捕り。右方に体をひねり、左手拳を後ろ向けに敵の面を打ち、前に岩石落しに投げ。
敵は仰向けに倒れる。右足にて蹴り込んで残心。

蹄拳 敵が後方より羽がい締めに来る。腰を落し、両腕を左右に充分張る。左右の手にて敵の左右の手掌より逆に掴み、拇指を手の甲に当てること。忽ち両手を持ち、左右に広げる。敵の左手下より左へ抜けて、敵は仰向けに倒れる。右手だけに片手逆投げ、右足で蹴り込んで残心。

武風一貫する心構えを大秘として、先手なき心を養い、先手なき精神力を陰秘とし、止むを得ぬとき陽の型に変ずる。陽にして勝ち、陰にして強を制し、柔にして剛を制す。我が力にあらず、敵の力をもって勝ち、我に力ありと思わず……稽古をするとき、技の名の真理を十分に理解しながら修行することである。これは玉虎流に限らず、すべての流派に通ずるものである。

中略

敵と対立、我 風天護身合掌。即ち自然のなす処、万有引力の生ずること止むなきも、風力にて護身たれかしの一念。行雲流水。

烏鵲 敵が右手拳で打ち込み来る。我は左側一方に体を転じ、右腕にて受け、忽ち敵の袖を掴み引く。
敵は右足にて蹴り込み来る。我は右足にて横蹴りに敵の足を受け、忽ち右手の袖を持つ手を上に、敵の右手を上にあげ、左手拇指にて敵の右脇を当て込み、同時に敵の右手下をくぐ

り、敵の左横に出て、左手で敵の右手首をもって投げ。
敵は仰向けに倒れる。右足で蹴り込んで残心。

鯨倒 敵が右手拳で打ち込み来る。左腕にて受け。
敵が右足にて蹴り込み来る。右腕にて受け。
敵が左手拳を水月に突き来る。左腕にて受け、手首を掴む。忽ち右手蝦蛄手にて敵の顔面に当て込む。同時に右手で敵の肩を掴む。
敵は仰向けに倒る。忽ち右足で蹴り込み、右足を後方に引き坐す。左足にて当て込み、残心。

掌振 敵が右小刀で突き来る。右足を後方横に充分引き、体かわす。同時に左手にて敵の右手首を押え持ち、忽ち右手にて剣をはたき、敵の剣は飛ぶ。
敵が左足にて蹴り来る。敵の左足下より右足にて蹴り上げる。忽ち右手にて敵の右手首を表逆に持って左足を後方に引き、投げ。
敵は仰向けに倒る。右足で蹴り込んで残心。

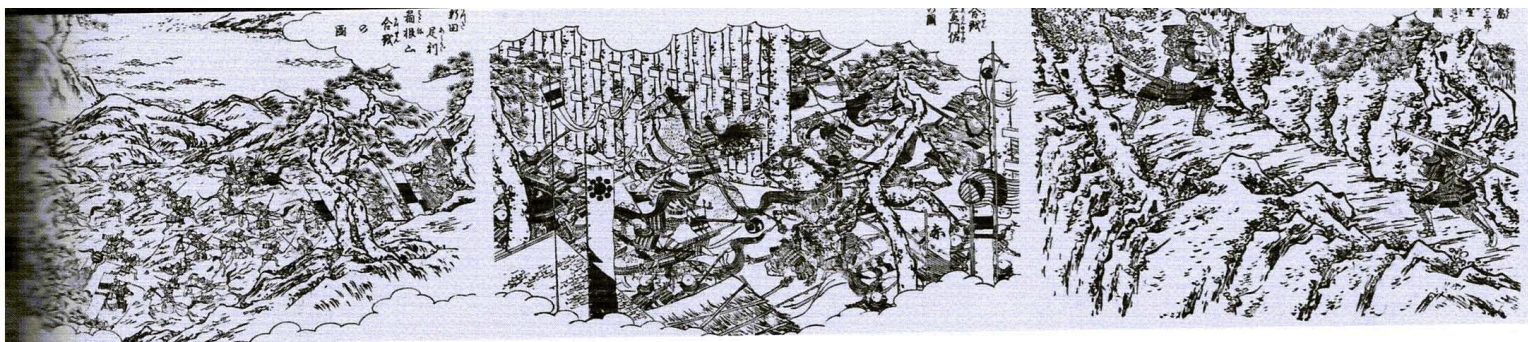
虎落 敵が小刀を右上段で斬り込み来る。我は左足を一步後方に体を転じ、右腕にて受け、忽ち手首を掴む。同時に左手刀で敵の右霞に打ち込む。
敵は小刀を持つ右手を引かんとす。忽ち付け入り、敵の右手下をくぐりて敵の左に出て、右手片手投げ。
敵は右手逆仰向けに倒れる。右足で蹴り込んで残心。

蜂先 敵は右手小刀を上段変化して、右から斬り付け来る。我は体を充分落し、左足を引き、同時に右足にて敵の右腕を蹴上げる。忽ち三指(牛角)にて敵の喉頭に突き当てる。
敵は仰向けに倒る。次に右足にて敵の胸部を蹴る。残心。

棒 敵が右手小刀で斬り込み来る。我は左腕にて受け、忽ち袖を掴む。
敵が右足を蹴り込み来る。我は腰を落して右腕にて右へ受け、忽ち敵は仰向けに倒れる。残心。
左手に受けて、袖を掴み、下に引くのと、敵の足を右手にて受けて足をすくい上げ、左足を引いて坐すのは三拍子一致のこと。敵は仰向けに倒れる。残心。

獅猿 敵が後方より小刀で突き来る。左足を一步左方にして体を転じ、流れる敵の右手首を持つ。
敵は手を離さんために右足にて蹴り込み来る。我は右足にて敵の右足を蹴り上げるのと同時に、左足を左へ廻る(即ち敵の右側に出る。その時は右手を上上げること)。
敵は仰向けに倒れる。忽ち左手を添えて、敵の右手表逆に掴み、元の位置に転じ、左足で坐す。右足で蹴り込んで残心。

崩落 敵が後方より小刀で斬り込み来る。我は左足を後方に引く。軀を転じ、右手にて敵の右手首を(押えうけて、もち)忽ち敵の右腕を右脇にかいこみ、左手にて松竹折りにて敵の小刀を落さしむ。
左手はそのまま敵の手首を持つ。忽ち右手刀にて敵の顔面を打つ。右手で敵の右肩を掴み、右足を敵の右足前に出し、左



足で坐し充分引く。
敵は仰向けに倒れる。右足にて蹴り当て、残心。

下略

武技忍秘 天地人一如

白龍翁

敵それ決死の闘争たるを悟ると同時に、反応汎溢合掌の、即ち敵のまさに起らんとする変化的力。やむを得ず洪水の岩をも倒すの決意の表現である構、汎溢のかまえとす。両手とも、斯くむすんで十字に。

隼雄 敵が大刀をまさに抜かんとす。我は隼のごとく敵の刀の柄頭を左手に押える。
敵が一步引いて抜かんとす。我は忽ち右手拇指にて敵の鼻下を突く。敵はアッといって離す。忽ち柄を右手にて持って、一步引くのと同時に我が方に刀を抜き、左手刀身にそえて突きの構え。残心。

隼足 敵が大刀をまさに抜かんとす。我は左手にて前のごとく柄頭を押える。
敵は右手にて我が左手首を打つ。我は忽ち敵の左側に身を転じ、右手にて刀の後サヤを持つ。左手にて敵の左手首を持ち、右手を上げると、ちょうど敵の左手を刀の鞘で押える。刀の柄は敵の左足をからむこととなる。
敵は俯向けに倒れ、刀で押えらる。忽ち右足にて蹴り込んで倒し、押え捕る。

一撃 敵が一刀をまさに大上段に構える。我は忽ち(これは敵が大上段に構えるのと同時に)左手にて敵の右肘を押えると同時に、右手拇指にて敵の胸部を突き当て、右足にて蹴り上げる。
敵仰向けに倒れる。忽ち右足にて敵の右足横を竹折にて蹴る。残心。

魁足 敵が大刀を大上段で斬り込み来る。我は体を左に転じ、かわす。敵の一刀が右横に流れる。刀は飛ぶ。忽ち右足にて敵の右手を蹴り上げる。
敵が小刀に手をかける。我は手刀で敵の右霞を打つ。
敵はひるむ。忽ち敵の右腕中間節を左手にて持ち、右足を大外のごとくして敵を撥ね上げる。敵は仰向けに倒れる。残心。

掬掠 敵が大刀を大上段で斬り込み来る。我は体を一步右足右によけてかわす。敵の大刀は左側に流れる。忽ち左手にて敵の右手首をつかむ。同時に右手で敵の右腕中間節を掴むや、我が両足とも敵の右横に流し、捨身となって敵は俯向けに倒れる。忽ち起きて残心。

意合封 敵が大刀を気合と共に右横薙ぎに斬り込み来る。我は一步後方に飛び退く。
敵が再び大刀を大上段とす。我は敵が大刀を大上段にする時、忽ち飛び込んで左腕受け身の形となり、右拇指を敵の左胸に当て込み、忽ち右足にて蹴り倒す。退いて残心。

沈雁 敵が大刀を青眼に構える。我は汎溢の構。

忽ち正面から突き来る。我は軀を沈めて左に転ず。敵の一刀が右に流れる。左手にて敵の右手首を打ち掴む。忽ち右手を添え、体を沈めて、敵の刀を持つ手を我が頭上より左へ廻し、左足を引き、坐す。敵は仰向けに倒れる。右足を蹴り当て、残心。

風孟 敵が大刀を大上段で斬り込み来る。我は左へ体を転じ、右手を敵の鐔前刀身を押え、鐔上を指先で持つ。忽ち左手刀を敵の顔面に。飛ぶのと刀を引き捕るのとは同時。
真剣捕りともいう。捕った一刀を左手にて持つなり、横薙ぎに斬り倒す。

武技行雲流水

ダーウィンも言う。「変化するもののみ生き残れる」と…。
免許 麻利支天 八幡大菩薩 大小神祇 詞韻波羅密 大光明

第4章 虎倒流骨法術

剣豪から読み解くこと

教えに対して、必ずその深層を見ることが肝心である。そこに口伝の姿——一つの九伝、論伝があるといふことである。自然界に存在する油田を掘り当てるに等しい自然力の伝授である。孫子は「敵を知り、己を知らば、百戦危うからず」と言うが、この単純な一例も、胆力なくして知るといふ、知るだけの二字の愚かしさが、どたんばで覆させられる。ロートレックも言う。「芸術は単純なものではなく偉大だ」と。

単純な人間では、負け戦となる。その先に、死といふことを見つけれずに散ってしまうのである。私はよく単純という言葉を使っているが、この単純という言葉が、胆純という言葉霊となって生きなければならぬのである。宮本武蔵という剣豪が生涯六十余回、否、上泉伊勢守をはじめ名だたる剣豪が、それぞれ勝負に勝ったというが、彼らはすべて、剣に対しての勝負の時だけに勝ちを収めただけといふことであろう。剣豪と言われた名人が生まれる以前に、鉄砲という武器があったのだということに、一寸でも気づいていただきたいものだ。

鉄砲と剣との勝負、剣豪と飛び道具の胆純なる映像を、単純にかつ胆順に見ることも生本八法の一つである。



骨法術

散骨された骨は大空に舞い、波間にも舞う。生々流転、人の生涯は計りがたし。計りがたきを追う韋駄天。舍利を拾い祭る。その一卷を、骨法術の秘巻とする。筆者は、義鑑流骨法術、玉心流骨法術を継ぎ、并蛙流骨法術を知り、蛙きた骨法術を、蛙なく田園の庵にて記さん。

虎倒流骨法術位取

と書くごとく、骨法術の構は、虎倒流、義鑑流、玉心流、おのおの位取りから構える姿精を大秘としている。口伝。

右正眼 相手方と対立。両足を割って右手を真直ぐに、左手刀を右肩につけ、右手は拳とする構えなり。

左正眼 相手方と対立。両足を割って腰を落し、左手拳を真直ぐに。右手刀を左肩につける構えなり。

平一文字 この構えは直立に立って、両手横に真直ぐに、両手とも手刀にして、一の字構えとす。

抱囲の構 腰を落し、両手を顔面の高さに開いて、両足両手飛び込みの姿勢なり。

防備の構 直立して右手拳を前方に、左手腰に当てる構えなり。この図のごとき五つの位取りを五法という。この構えより蟹のごとく横に定む。則ちX字形に足をぶちちがえた形を速心早速法といって、忍術家の横走り法として使った形で、この練習によると普通の歩き方で一日十里歩く者は安々と十六、七里歩くことができるし、また狭道でも心やすく通り抜けられると同時に、敵の斬り込みに対し体が転じやすく、また飛び込みやすいというのである。一寸練習を要す。

右正眼は虚の構で、重心を左足に置いているが、敵の来るを見て軽く重心を右足に転ずれば、敵進むあたわず。忽ち変じて左骨指突き入るという構えなり。

左正眼は拳と足とが当るという構えなり。

平一文字は相手方の隙を見出して、いつでも拳または指頭を出すことのできる体勢なり。

抱囲の構は腰を低く落して両手を顔面の高さに開いて、両足両手飛び込みの姿勢なり。

防備の構は平然として、相手方にいつでも来たれ、我は敵意なき姿勢にて右手拳のみ威厳を表わしたる構えなり。

拳について

平素練習法として、道場柱に人体の太さほどの藁を巻き、その上に布を固く巻いて拳指先足先を固め鍛える練習をする。およそ首胸下段と思わる所に印を付けること。

練習黙視表としては、まず1、母指 2、母指関節、則ち母指は母指先だけ用う。母指関節の時は隠して用う。3、五指の場合、五指とも一寸前かがみにして用う。4、二指の時は人差指と中指の二指を前かがみにして力を入れ、用う。5、三指の場合は人差指、中指、無名指の三指を一寸前かがみにして用う。6、手刀の時は五指を立てて用う。拳の時は母指を中に入れてというのが、やはり母指外の方が打ち込みやすく、敵にもこたえるので

ある。7、面部に当てる場合はまつ毛より一寸上部に面部を用う。8、足は臍、指先、甲を用うといえども、脛は主として下段蹴り込みに用う。足指先は下段、朝霞・摧・摧・扼の時の当てに用う。足の甲は九穴、水月、面部まで各急所に用う。則ち五指を立てて用う場合は必ず中開きにして用うべし。これを四天八光の一閃という。練習藁人形に対し、足の蹴り込み、指先骨法等、その技に対し、固めの練習をすること。形は形にして、形は正しく急がず捕る練習が肝要とすること。

初伝型

抒投 相手方が片袖片胸を捕り来る。

- 一、右手母指先で夕霞禁穴を突き上げる。
- 二、右足脛にて下段を突上げる。
- 三、左手掌にて含骨を突き上げ、倒す。

押虚 相手方が腰右投げに充分掛けんとす。

- 一、左手母指で相手方の右腰の七抜に巻き込む。
 - 二、右手拳で相手方の仏滅に当て込んで倒す。
 - 三、相手方が右腰投げに来ると同時に、まず我が右手を後方に開きそる事に於て相手方の投げがきかぬこと。
- 七抜に母指を入れると七日間腰立たず、故に形に注意。

抗抒 相手方が右拳で打ち来る。

左腕にて受け流し、右手仁王拳にて相手方の表鬼門に当て込み、同時に左腕で相手方の右腕脇下より背肩に腕を出し、左背負い投げ。

捉倒 相手方が両胸捕りで締めに来る。

同時に右手母指の関節にて霞返しに当て、左足を引き、体をひねると敵倒る。その左手は敵の右手表逆を左母指にて捕り、逆にすること。

捕捉 相手方が左手で我が片胸を右手拳にて打ち来る。

まず左腕にて拳を受け、右手母指にて声の当て込み、面部にて敵の顔面を打ち倒す。

放擲 相手方が左手片胸捕り。右手拳で打ち来る。

吾は左手手刀にて敵の右手星をはね上げ、右手で敵の左手星に母指を当て、掴みて上部に押し上げ、右腰を入れて投げ。

斜倒 相手方が前と同じく、左手胸、右手拳で打ち来る。

吾は左手にて右拳を受け流し、右手母指で夕霞を打つのと同時に、右足脛にて敵の鈴を蹴り上げて倒す。

掛倒 相手方が我が両胸を捕り来る。

左右の手を仁王拳にて敵の表逆を同時に打ち、右足を一歩引くと同時にその反動にて敵の五輪を右足甲にて蹴り倒す。

挫撃 相手方がまさに両胸を捕らんとし来る。

我が手の右にて母指が敵の顎の下朝霞上に押し上げ、右足甲にて敵の右足脛を横に蹴り、倒す。



擔擊 相手方が左右拳に打ち来る。

一寸腰を低めにし、抱囲の構として両手を上げる。これは虚なり(眼潰の構ともいう)。実は右足甲にて敵の水月を蹴り倒すなり。

抜技 相手方が右手にて片胸を捕る。同時にその右手の表逆に左手拇指の関節を用いて掴み、左上部に逆に捕る。同時に右手五指先にて相手方の左面の左と人にと当て入れ倒す。

折倒 相手方が右手にて胸を捕る。

右手拳で弱筋を左へ打ち込むのと同時に、左手拇指で仏滅を打ち込むと敵は倒れる。

指拍 相手方が両手拳で打ち来る。

右足を右後方へ大きく下ると同時に、右足鈴に蹴り込めんとするは、虚にして実は右手拳で陰に当て込む。

拒技 相手方が両手拳で打ち来る。

右足を後方へ一歩下ると同時に、右足で時を踏みつけ、同時に右手拳を陰に当て込む。この時というのは足の内側、俗にうめぼしという所の一寸前上部なり。

拮据 相手方は拳で両手にて打ち来る。

右足を後方に一歩引き下ると同時に、敵の右足推を右足甲にて蹴り込み、右手三指にて一当三当時の当り、一時に突き倒す。

浦波 相手方が両手拳で打ち来る。

両腕にて受け、入れ込んで右足で敵の右足扼を蹴り返し、両手拇指を一時に雨戸に打ち込む。

天地 相手方が両手拳で打ち来る。

右足を後方に引き、右足指先にて鈴を蹴り上ると右手五指を顔面左と人に当て込むのと同時のこと。

片巻 相手方が両手拳で打ち来る。

入れ込んで両手にて受け止め、右手で敵の腕を外側より内側へ巻込んで、左手拇指の仏滅に打ち込み倒す。
右の表形十八形左技を捕り込みて三十六法とす。前にも申したるごとく、形は形にて、吾より行う技を正しく打ち込むことのできる事が大事である。この形のうちに相手方が手胸を捕る、両胸を捕るとあることはその例に於て、骨法術の原則として、相手方に胸を捕らしむるときことは原則に反することにて、例えば片胸を捕るとすれば既に勝利である。なんとすれば、片胸を捕り、強く手元に引くと同時に強く押し当てることに於て、左右どちらかの鬼門に当て込むことができるからである。
次に背負い、腰投等にかかることは、技にかかるように相手方のどこかを捕っているからで、我が手を後方に開いて敵のどこも捕っていないければ、投げはかからぬものである。例えば一寸腰を下げて、両手を我が後方に開いて、相手方に投げさせるべし。達人にても投げるができない。ただ外掛、内掛だけは倒されることがある。これとても敵に自由にせしむるからで、防げばなんでもないことである。注意。

劈刀型

藏朴 相手方が剣を大上段に構え、斬り込めんとす。我は右正眼の構えとす。

敵が面上に斬り込み来る。右向けの体勢に転じて体をかわすと同時に入れ込んで右足で敵の腕の星を蹴り上げる。敵の刀を落す。入れ込んで右手五指を敵の顔面に当て込み倒す。

朴返 下に出て虚一転返る

相手方は剣を中段の構え。

吾は平一文字の構えとす。

敵が右胴に斬り込み来る。我は右足で後方左横に飛び、敵が再び大上段にせんとする時、飛び込んで敵の星を右手で掴み、右足敵水月を蹴り込んで倒す。

打扣 相手方は剣を中段の構え。

吾は抱囲の構えとす。

敵が突き入り来る。右足で敵の右足前に横前進。左手にて敵の右手首を掴み、右手拳にて敵右手表逆を強く打つ。敵剣を落す。体を右に転じ、左足に座す。敵仰向けに倒る。

手力 相手方は剣を大上段の構え。

吾は防備の構え。

敵が斬り込み来る。前進し右に体を転じ、敵の流を右手手刀にて打ち、敵の剣を落す。
右手手刀にて敵の両眼左右を打つ。

跛望 生秘希望 相手方は剣を大上段の構え。

吾は左正眼の構え。

敵が斬り込み来る。一寸右へ体を転じ、右手拳にて敵の弱筋を横より強く突き、同時に右足で敵の仏滅を蹴り倒す。

跋扈 相手方が剣を中段の構え。

吾は防備の構え。

敵が右胴に斬り込み来る。吾は左前に体を転じ、右手拳で敵の人に打ち込み倒す。

跖力 相手方が剣を大上段に構える。

吾は抱囲の構えとす。

敵が大上段に斬り込み来る。吾は体を落し、右足で前進し、左足に坐し、右手拳を敵の水月に打ち込み倒す。

跨飛 相手方が剣を中段に構える。

吾は平一文字に構える。

敵が突きに来る。我は右足を右へ大きく開いて体を転じる。敵が忽ち剣を右胴に斬り込み来る。我は敵の前に前進し、両手を地に突き、体を落して同じく前に飛び返り、両足にて敵の水月を蹴り込み倒す。

右技は始めより必ず型が終れば元の位置に帰り、位取り、残心のことは武道家の大事なり。

中伝型

飛打 相手方が吾に向わんとす。



右手で敵の霞返しを右手手刀で打つと同時に、右足先を敵の鈴に掛け倒して、右足を引き、残心の構。
左枝も同じ。

飛擧 相手方が吾に向わんとす。

右手拇指先を敵の左雨戸に当て入れ、同時に両足で敵の胴をはさみ締め、忽ち両手にて敵の両足きびすを引くと、敵は仰向けに倒る。右足こぶら則ち足形で編み締めにする。
左枝も同じ。

飛鳥（飛蝶） 相手方が吾に向わんとす。

右手五指にて敵の面部の左当と人に当て込むと同時に、右足陰に蹴り込み、引いて残心の構。
左枝も同じ。

飛倒 相手方が吾に向わんとす。

右手の三指にて敵の表鬼門に打ち込み、その反動を利用して、両足で左右の仏滅を蹴り込んで両手が畳につく。反動をつけて一転回、元の構にて残心。
左枝も同じ。

括飛 相手方が近づかんとす。

右手の手刀で敵の右雨戸を打込んで、左手手刀で左の雨戸を打ち込んで、後ろに飛び退き、残心。
左枝も同じ。

捫飛 相手方が近づき来る。

右手の四手にて脇を掴み、拇指を仏滅に当て、ひねるがごとく当て込む。同時に右足で敵の右足声を蹴り倒す。引いて残心。
左枝も同じ。

父倒 相手方が両手拳で打ち込み来る。

両手にて腰を落して受け止め、飛び退いてかわす。敵が再度飛び込み来り、左腕首に巻掛け、腰投げに来る。右手肘にて敵の左仏滅に当て込み、その手拳を直ぐ上部の敵の面部に打ち込み、左手で敵の左首を持つ手首を捕って体を充分落して右足を掛けて投げ。
左枝も同じ。

颯飛 相手方が近づき来る。

右手三指にて敵の一当、三當時の当三カ所を同時に下に押す。ちょうど猫がかくがごとき押し当て故に鼠捕りともいう。左手の五指と手の掌を上向けにして、敵の朝霞を当て倒す。引いて残心。
左枝も同じ。

撤飛 相手方が近づき来る。

前と同じく三指にて敵の一当、三當時の当三カ所を一時に下に押し当て入れ、左手五指を敵の右当と人当に突き当て、右横一間ほど飛退き、残心。
左枝も同じ。

擲返 相手方が近づき来る。

右手にて敵の左脇下腕付根前方に右親指で指を当て上部に突き上げる。右足甲で敵の左摧を蹴り込んで退き、残心。
左枝も同じ。

喉倒 相手方が近づき来る。

右手三指にて敵の一当、三當時のあたりを一時に下に押し当て入れ、同時に左足鈴を蹴り上げて倒す。残心。
左枝も同じ。

攫飛 相手方が我が胸を捕る。

右手にて朝霞。拳にて突き上げると同時に、足右にて内股のごとくして突き倒す。残心。
左枝も同じ。

奥伝型

攢当 相手方が飛び込み来り。

右手にて我が片胸を捕り、左手にて我が右袖を掴み、内股に掛けて投げんとす。
吾は右手拳を敵の内股に掛けた足の摧の裏を上より拳で打ち落とし、左手拳にて敵の胸を持つ右腕の星を下より打ち上げ、退いて残心。
左枝も同じ。

攢倒 相手方が小刀にて来る。

吾は正眼の構えとす。敵は小刀を真一文字に我が胸に突き来る。その時左足に重心を置いて体を落し、引く敵の小刀が我が右側に流れる。我が右手の五指は星を突き、同時に左手で敵の小刀を持つ手首を掴み、右足を一步入り込んで右手拳にて敵の右手表逆を内側に打つ。敵の小刀は飛ぶ。
直ちに、右手拇指を敵の表逆に当て持ちて、体を右向けに転化する。敵は右手逆俯けとなり倒る。左足にて敵の左足摧を蹴り上げ、突き倒す。残心。
左枝も同じ。

虎倒 相手方が小刀で大上段にて斬り込み来る。

吾は左足を一步敵の右足前に飛び込む。と同時に左手拳にて敵の右手の星を突き上げ、忽ち左右両手同時に八葉を平掌打ちにする。右足脛にて鈴を蹴り上ると同時。残心。
左枝も同じ。

神剪 相手方が両胸を両手にて捕る。締め来る。

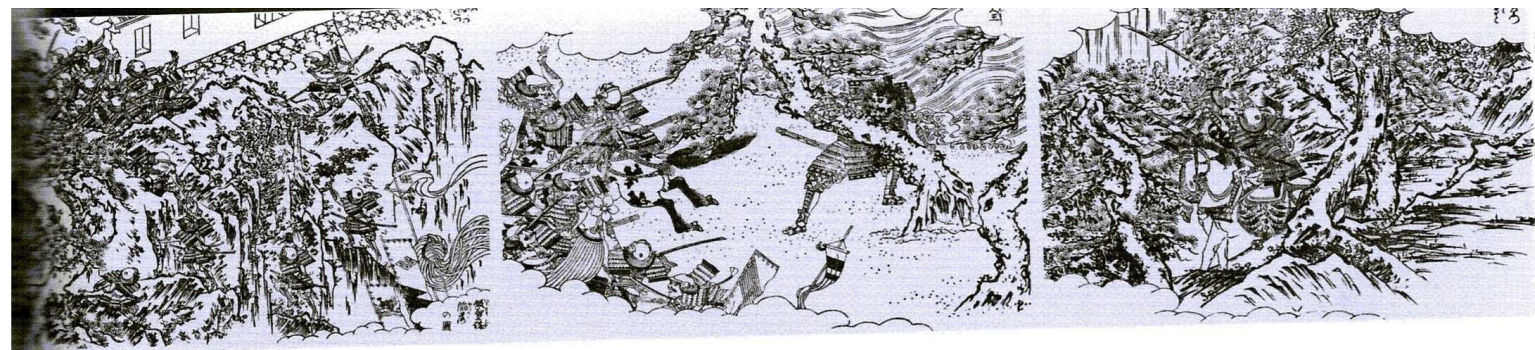
吾は両手掌にて一時に敵の左右の八葉を打つのと同時に、我が面部にて敵の顔面の人当に打ち付ける。残心。
左枝も同じ。

棚飛 相手方がまさに来らんとす。

吾は左足を一步敵の右足前に進め、左手手刀にて敵の雨戸を打ち、右側に飛んで残心。
左枝も同じ。

掣摺 相手方が近づき来る。

右手で十字路を下に突き当て、同時に体は右斜めとなつて、



右足で敵の五輪を蹴り倒す。技で右手を使うのと、右足を使うのと、体を斜めにするのは三拍子。残心。
左技も同じ。

抓摺 相手方が近づき来る。

吾は左右の両手にて敵の両脇を掴み、拇指を両手とも仏滅に当て、持ちて体を一寸左斜めにひねり、左足を右後方に座して投げ、三拍子。残心。
左技も同じ。

抓倒 相手方が近づき来る。

吾は両手で敵の襟上を掴み、両手拇指で左右の襟を下に押し、引いて、我が前頭にて面に打ち付け、右足で敵の聲に掛け、車返しにして、我は敵と共に一転回、中返りして敵を馬乗りなし締め、残心。
左技も同じ。

扣鬼 相手方が近づき来る。

吾は両手で敵の八葉を左右もろともに打ち、両足で敵の水月を蹴り、吾は中返りして元の位置に。
この技は、練習の数回初めは中返りに手を地をついて、その反動を利用すべし。
左技
右手にて雨戸を当てただけで、両足を水月に当て入れ、中返り。残心

鬼門 相手方が近づき来る。

右手で敵の脇下を掴み、拇指で鬼門を押し、同時に腰を入れて左足を引き、座して投げ。左技も同じ。

乱雪 相手方が近づき来る。

前と同じく脇下を掴み、拇指で鬼門を押し、当て込み、同時に敵の両足の中に我が身体を流し込む。敵は俯け、顔面地上に打ち付け倒る。
左技
左技は我が体を右へ横流し、横捨身。

裏鬼門 相手方が近づき来る。

右手はちょうど乳を掴むがごとくにして、五指をもって五輪を突き当てる。この五輪は表鬼門のこと。右足甲にて五輪腹部を蹴り倒す。
左技も同じ。

皆伝型

悟心 相手方が近づき来る。

吾は体を横に転じ、また後方に飛び退き、相手にせず。逃れんともせず。敵急せる。敵急せり飛び込み来るを雨戸または霧霞、鬼門、仏滅等、打ち込みやすき所に打ち込んで、ただ一打に敵を倒す。

一念 相手方が近づき来る。

吾は彼の顔眼を見つめるごとく、実は敵のまつ毛を見つめ、敵が近づくことのできないこと眼心一如不動身のいわれ、こ

れ一種の不可思議な術なり。

現在の波及術同様、この術は一心一念による大事なり。

眉毛

極楽は まゆげのうへのつるしもの あまりの近さに見つけざりける

道元禪師

活眼 暗夜に敵が攻め来る。腰を充分に落し、人を見るとせず、空気の動きを良く見るべし。その方向に鉢盤を打ち付ける。また日中にも敵多数の場合、八方の敵に鉢盤を投げる。この鉢盤の投げ方は、我が右手の人差指を鉢盤前方に置き、中指、無名指、小指を下に置いて、我が手首と敵の方向と位置を当て、我が手首に当てる。心して前方に投げること、大秘なり。

と言うも、鉢盤を閃方と快世。

骨法術の歌

我が術は手向えば倒せ
手向かわざれば
ただ祈れ
對手せぬ術

白龍翁

第5章 戸隠流忍法体術

忍法体術の秘

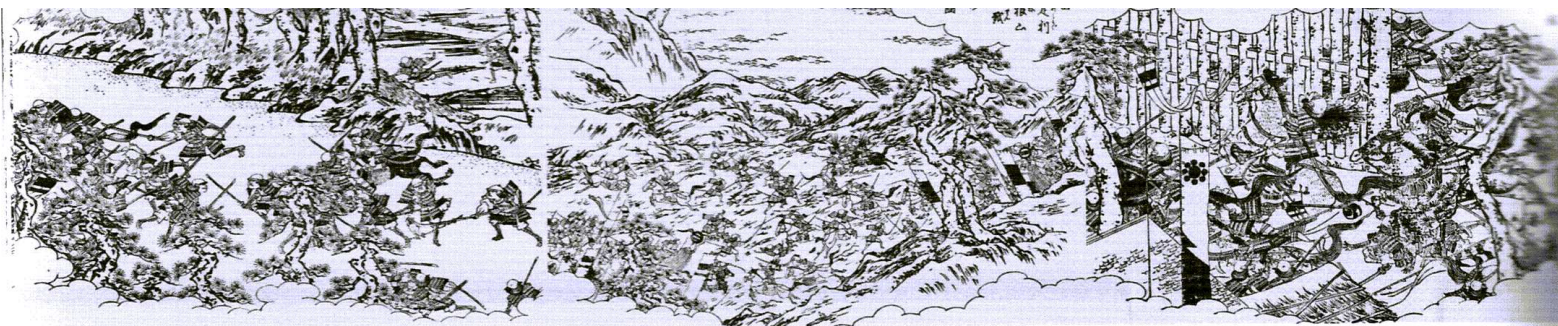
忍法体術は森羅万象、「宇宙間に存在する数限りない一切の物事」「万有」、これを無有にすることもある。無有という、その字象ばかりでなく武有とも象で表わすように、忍者の心生氣の秘が要となる。古伝にある忍法体術の秘をここで燈してみるが、そこに生じる影を見なくては、本来の忍法体術の極意はつかめないのである。その体術は、遁形の術、木遁、火遁、土遁、金遁、水遁、人遁、禽遁、獸遁、蟲遁、魚遁の表裏と天地人の三十法の形である。

「天遁」は日遁、月遁、星遁、雲遁、霧遁、雷遁、電遁、風遁、雨遁、雪遁。

「地遁」は木遁、草遁、火遁、煙遁、霧遁、土遁、屋遁、金遁、石遁、水遁、湯遁。

「人遁」は男遁、女遁、老遁、幼遁、貴遁、賤遁、禽遁、獸遁、蟲遁、魚遁。

それに七方三法型の変想体術、忍具として虚実一閃、目潰し、肝を潰し、命を奪わず、縛する九字「我向来闇者悪魔不動」を唱え、敵退散の九字「護身通力



敵退散消滅」を唱う。ここに両眼を見開き、三途の川の彼岸を見て、龍眼を得ることである。故に私は白龍翁と名のるゆえんがある。護身鎮魂敵靈縛永眠 吟
吟 吟 詞 忍びの夢を見て成仏せよ!!

攻防自在

武道で九つの流派を継いで鍛練を続けてきたが、行き着くところはみな同じである。また武道とは限らず、どの道でも、目指すところは同じであると実感する。道場が弟子たちで一杯で溢れるようになったとき、私はこう答えている。「弘法(空海上人)筆を扱はず、弘法場所を扱はずだ。筆の誤りは、戦場では許されないんだぞ」と、大勢の人の混み合いの中で応対稽古をさせている。体術、剣、棒術、エトセトラ。攻防自在。筆は富手と呼んでみてくれ。

武神館の五段の昇段テストがある。これはテストを受けるものが目をつぶり、試験者が背後から振り下ろす竹刀を察知して身をよけるという試験だ。このテストについて考えるときには、江戸初期の浮世絵師、菱川師宣の美人画「見返り美人」を見てみるとよい。また馬をテーマに写真を撮っているカメラマンがこんなことを言っていた。馬を撮るとき、馬にカメラを向けると、カメラマンの、撮るという意識を受けて、馬は自然のポーズをしないという。そこでカメラマンは、馬に背を向けて後ろ向きになって、シャッターチャンスを待つ……勘生(感性)のまま、後ろを向きざま、自然体になっている馬の姿を撮るという。すると素晴らしい馬の自然の姿を捉えることができるというのだ。

さて不滅の布施、真道の持戒、自然の忍辱、自然の超越、光明の悟り、この五定の心構えなくして悟りの道に入ることはできないと「蹈躰秘文」にも書いてある。そして私の尊敬する白根松介先生がよく言われた「ギブアンドリターン」の一言が秘伝の始めとなっていく。地球上で一時冷戦状態の時代があった。そして地球の温暖化が-と+の寒暖を顕著にし、激しい政変が繰り返されることを、いま自然が警告している。

体術と忍者

この第5章では、戸隠流忍法体術について、伝書の

まにに筆記しているが、とくに忍法体術については、極まりなき超越した体術であると申し上げておこう。一忍法体術の教えが、万の忍法体術と化して超越されたものを指すものである。故に、忍術を集大成したとされる「万川集海」という忍びの書が残されているのであろう。本書を「万戦醜解」と読み毒のも一興である。

万化忍法体術は、基本八法を悟り、それが万化奇本八法に通じるものと見てもよいだろう。もちろん骨子術も骨法術も、忍法体術と武心和を以て貴しとなして、忍法体術の神技と化するものがある。

忍術者にして体術が不得手な者は一人もないはずだが、体術の練習はその流義に於て大変な相違がある。戸隠流体術は敵の前に立ちて我が手畳をたたくが、右手が敵の体に触れたる反動で両足が敵の胸を蹴り上げ、一転廻して後ろに立つ。これより始まり、足が顎を蹴る。同じく一転廻して後ろに立つ。最後に手をどこにもふれず、気合だけで胸でも顎でも蹴り、一転廻して後ろに立つ。だんだん練習と共に、両手に道具をつけて気合もろとも道場の張の上でも平気で飛び上られるまで練習する。

体術受身型

返し鳥 相手方が一刀で大上段に斬り込み来る。忽ち俯けに倒れる。その反動で両足で敵の水月を蹴り上げて再び元に戻り、立つ。残心。

拳流 相手方が大刀を大上段にて斬り込み来る。忽ち俯けに倒れる型にて、右拳で水月に当て込み、逆こを向けて倒れる型にて一転廻して立つ。残心。

一之構 この構えは平の構えとして左手拳。前方に右手刀が我が左肩の処に両足割っての構。即ち敵をして寄せ付けない構にて、敵の打込みに変化する。

一刀捕 これは相手方が大刀、大上段。我は一之構を左右反対とす。敵が斬り込み来る。即ち左手掌で受け、右手が忽ち敵の顔面に飛ぶ。

横蹴 敵の太刀は青眼の構にて、吾は平一文字に構え、敵は突き入りに変化し来る。左に体を落し、右足にて敵の剣を持つ小手を蹴り上げて、右手で水月に当て込み。

一刀斬 敵は大刀を大上段に構え、吾は一刀を青眼之構え。敵が斬り込み来る体を落し、左にかわし、吾は一刀を左下より敵の右胴逆上に斬り返す。



忍返型

重返 屋敷の塀の所に先方より敵が来る。我は両手を塀に掛け、左手肘を掛けると、右手を引く反動にて身軽く塀の上に横身となる。

重捕 前と同じく横身となって、敵が塀の下に差し掛かるや、忽ち元のごとく身軽く転じて、両足で敵面を蹴り付け、一転廻して塀の中に飛び入る。

空飛 太い一の枝に飛び付いて枝の上にはね上る反動を利用して、左手で二の枝に飛び上り、大木のまに足がかかるのと同時に、右手鉄盤投げのこと。

横流 相手方は大刀を前より大上段。後ろより槍中段、まさに殺気の満ちたる時に気合もろとも右手に石を投げ、左に横身に倒れる。

後流 前三方より敵が大刀と槍にて来る。小石一個(または玉子の眼つぶし)を前方に投げ、忽ち後方に音がしないように倒れ流れ、逃れる。

秘伝型

中返 敵が後方に来る時、音を出さず前方に中返り。初めは手をつけてよけれども、手をつけずに中返りは断然出来ること。

横返 前と同じく横に返ること。

飛違 中返りして手鉤にて大木に飛び上ること。

一刀投 九死に一生という立場の時、一刀を左側より真っ直ぐ前方の敵に投げ付ける。

鉄盤投 活盤投げ。これは左手上に鉄盤九枚をのせ、右手にて一枚一枚捕って、前方に左脇より前方に横投げ。右手首と前方の敵とを位捕りして、我が手首に投げる心持ちをして投げる。初めは名札に投げる練習をすべし。
一刀投も呼吸は同じである。

切返 一刀を相対等に互いに位捕りした時、必ず中青眼に構え、敵の斬り込む気合いに合致せしめ、突き出て小手を返し、胴に斬り返す秘刀なり。

捨身 敵大勢なる時、捨身の外なけれども、その主将に真一文字に突きに出るごとくする虚実は、その大勢の中の弱者に斬り込み、囲みを破って再び同じ方法にて捨身より逃がる方をとるべし。

第6章 高木揚心流柔体術

生命体術

肉を斬らして骨を切り、骨を斬らして命を絶つ。命を絶たれて七生報国という魂胆の喩えがある。体術には相手に投げられながら当味(当身)を入れて倒す、捨身技がある。一つの技を稽古していくと、その先には裏技がある。この別名は変化技で、見えない無数の生命体術ともいうべき、超越された武道体術の世界、すなわち武道妙実との遭遇がある。この世界を観じることが出来るまでの修業者となれば、しめたものである。

いまは電波、即ち伝播の時代だが、私は、弟子に対して電波を通じて、わからないものを伝えている。ここが大切なことである。一子相伝、同行二人、伝波がその波長、波調を拾えるならば、いうなれば磨かれた心が伝え合うことになる。高松先生はよく言われた。武道家の心が大事やで、と。その決意を通じて指伝している昨今の日々は、言うなれば武道家の心をもつ師弟関係ある者と、未来ある者との波長が通じ合い、それを大切にしているのだ。いま世界で一番水と空気の美しいタスマニアの星にまで伝播されている。

それがヨーロッパでは、精神病患者が暴れて急に殴ってきたりする、そんなときに対応する必要性が求められ、武道の心得のまったくない医者、たとえば精神科の医者たちが武道体術を習うようになり、ヨーロッパの学会でも、そういう事態になった場合、どういう心構えが必要なのか、どういう動きをしなければいけないのか、その研究が始まった。看守の人たちも武道体術に取り組むようになり、非常に有効であると認識しはじめている。

虎擲 龍掣十方折衝の術

このところ数年間、年ごとにテーマを変えて、弟子たちに武風を伝授している。高木揚心流柔体術の年には、龍虎の眼力によって会得するというもの。虎擲龍掣の伝のひとつを折衝の術と言い、無手で敵に対する心構えを指している。この十方折衝の術(殺生の術とも書く)が、小太刀、十手、鉄扇術の秘ともつながっている。十字力、即ち、あも一寸の玉虫と唱え、蜂を手



の掌に握り捕った時、蜂は毒針を使うことができなくなるという、自然体がある。

「からまれて、何に一つの勝つ手なし。身を捨ててこそ浮かぶ瀬もあり」、この古歌を聞いて、稽古に励むことである。霞を食って仙人は生きているというのが、武人は霞を会得することによって生を得るのである。故に武道の極意では、霞の法が、極意の心構えとして大秘とされている。

奇跡はどこにあるのだろう。鬼蹟にあり。「武士道とは死ぬこととみつけたり」（「葉隠」）からの生命転換法、死生転換法の答えである、と20世紀の文学の巨人ホルヘ・ルイス・ボルヘスも言うだろう。

表型

霞捕 この型は坐り型で、相手方と差し向いに両指先を立て、坐す。

- 一、相手方は右足を立て、右手にて我が片胸捕に来る。
- 二、捕られた片胸の下襟を吾は左手にて持って、右手手刀で相手の霞を打ち、右足を立てる。同時に右手手刀の手を右胸で捕る。
- 三、手の甲に親指を当て、四指で下掌を掴み、真直ぐ立って左足を引き、右足を大きく引いて坐し、左足にて敵の胸に蹴り込み、押える。

洞返 この型も坐り型。相手方が右手にて水月に当て込みに来る。その手を右手にて右方へよけて、手首を持って左手で相手の左襟を持って左足を横に出し、引いて仰向けに倒し、左足にて敵の右腕を折って押し込む。左手襟締めとなる。

擗捕 この型は立技にて、相手方が前方に進んで行く。

- 一、後ろより右手にて相手方の首筋を掴む。
- 二、相手方が後ろを向かんとす。右足にて相手方のこぶらを蹴り込み引き倒す。残心。

虚倒 この型は吾坐す。相手方が前方より来り、右足にて我が水月を蹴り込み来る。右腕にて右足より体をななめにかわす。右手にて相手方の足こぶらを持ち、左手で相手方の足首を持って引き倒す。敵は俯けに倒れる。右手拳にてこぶらを打って退り、残心。

片胸捕 この型は立技にて、相手方の片胸を捕る。

- 一、前の坐形と同じく、左手にて我が胸の下襟を掴む。
- 二、右手拳にて相手方の霞を手刀で打ち、同時に右手で敵の胸を持つ右手の甲に親指を当て、四指にて手の掌をもって、左足を引くのと同時に、襟を左手に引いて離さしめ、左足にて敵の右足腿を蹴り上げて俯けに倒し、左手で相手の右腕の付根をもって押え込み、右手腕の手首をもって上に上げ、逆折押え込み。

両胸捕 立技にて、相手方は両手にて両胸を捕る。この捕方は

片胸捕りと同じく、右手にて霞打ちの代り、右手にて面部を打って、前と同じく押え込み。

追掛捕 相手方が前方に進む。後ろより気合を掛ける。相手の向きが返る。右手で敵の右霞に打ち込んで、同時に敵の右腕の付根を下からかい込んで、右足にて敵の右足を大きく巻き込んで、敵を仰向けに倒し、敵の右腕を逆締めとして押え込み、腕折り。

戒後碎 立技。相手方が後ろより羽がい締めに入るところを捕える。腰を落し、両腕を張って、相手方の右手首を右手にて掴み、腕投げに出て右足で坐して、背負投げ。

行違 立技。相手方が前方より進み来る。我も進み、行き違い、右側に出た時に相手方の右手首を右手にて捕り、上にあげて、脇下に入れ込み、左腕肘で敵の右脇ツボに当て込んで元へ引き返す時、右足くびすにて敵の右くびすをすくい上げ、敵は仰向けに倒れる。腕首を持ったまま、右足にて敵の右脇を跳び当て。

唯逆 立技にて、相手方が前方より歩み来る。我れ先進。相手方が右手拳にて我が左横面を打たんとす。吾は左手にて受け、右手拳にて相手方の面部に打ち込むと、右足の内掛と同時に、相手は仰向けに倒れる。両股関節捕。

乱勝 立技。相手方が右手拳にて面部を打ち来る。右足を一步引き、腰を落して左腕にて受け、相手方の朝霞を右手にて押し打つのと、右足を小外のごとく、相手方が右足を外側に掛け込むのと同じ。相手方は仰向けに倒れる。朝霞とは顎の下なり。

拳流 立技。相手方と相対立す。相手方が右手拳にて我が水月に当て込み来る。吾は一寸左側に体を転じ、右手にて敵の右手を受け、その手首をもって一寸左足を前進。忽ち右手右足を引き、右足で坐す。敵が俯けに倒れる。左手で敵の右腕の肘に掛け、押し込みと同時に左足先にて敵の右脇を蹴り込み、当て入れ。

膝車 相手方は坐す。我は敵の坐型に対し足にて蹴り込みに行く。敵が右手にて受ける。我は相手方の止めに来た右手首を持って敵の右側に出で、腕を引き上げ廻して押え込み。

裏型

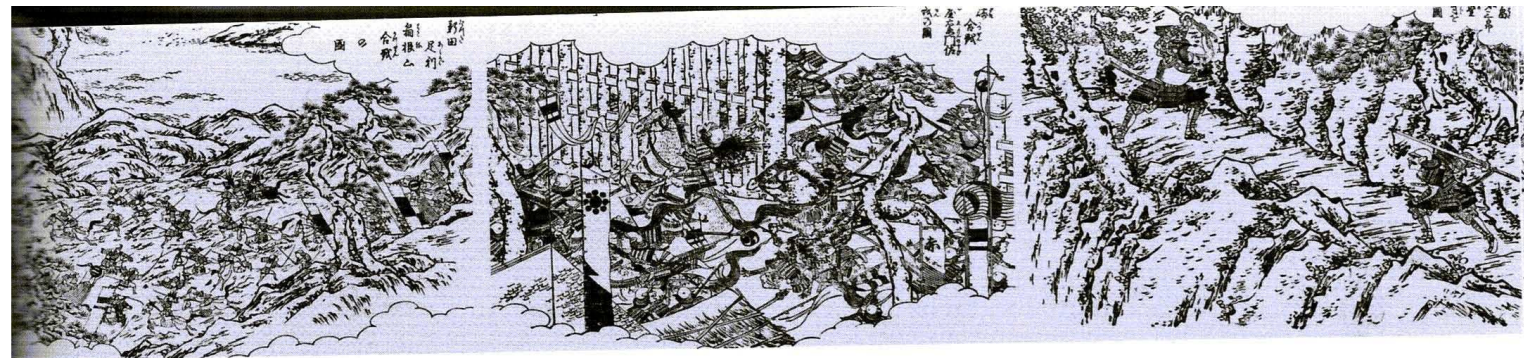
裏型は十方折衝月影にあり。

月影の照らさぬ里はなけれども眺むる人の心にぞ住む
無月の時もあり、これ虚実武風なり。

水月 表と同じ。立ち上る時、右足で水月を蹴り込むこと。

逆腕 表と同じ。左手にて敵の右手を逆捕りとして敵を仰向けに倒し、右足で敵の右脇を蹴り込むこと。

腕折 表と同じ。敵の右腕の上に左足脛で押え、腕折のこと。



襟締型

本締 立技。相手方と対立。まず左手にて相手方の左襟下をもって、忽ち右手にて相手方の右襟上部を充分に親指の中に入れて持つ。同時に左襟を引き、右手首にて締める。相手方は首を相向け、充分に辛抱するが、気の遠くなるまで辛抱することが首がためとす。締める方も締め方を研究すること。

逆締 立技。前と同じく、左手にて相手方の左襟下を持って、右手親指を襟外にして四指を咽喉に当て押す。左手を引く逆締だから、辛抱なりがたし。

腕締 立技。相手方が右手にて我が片胸を捕る。吾は捕られし相手方の右手首を左手にて掴み、同時に右手で相手方の右腕の下より廻し、我が左襟上を持って、右足で相手方の右足外より掛けて、我より俯けに倒れる。敵は仰向けに倒れ、敵の右腕の手首を持った左手は充分下に押え、頭部の方へ押え上げる。腕が折れる痛みとなる。

一摘締 立技。相手方と対立。右手にて相手方の左襟上を捕って一度手元に引く。相手方は引かれまじとする。忽ちその反動で右側より後ろに廻り、左手にて相手方の左肩先を掴み、後ろに両手とも引き、襟締めす。充分頭を背に付けること。

痛締 立技。右手で相手方の左襟の充分上を親指を中にして捕り、左手で相手方の右襟上を充分親指を中にして捕り、両手で親指の小関節にて押し締め。即ちリンパ腺のところ。

押締 立技。前と同じく両手で相手方の両襟上を捕って、両手の親指先にて相手方の龍門を下に押し締める。(龍門は両肩凹のところなり)

逆押締 前と同じ。両手で母指先にて雨戸上をつり締めにする。(リンパ腺上部顎の真下)

坐締 相手方は坐す。前より相手の左肩先を一寸持って引き、飛び込み、右側より廻り、三角締めにする。

捌型

片胸捕 立技。相手方と対立。相手は我が襟先の胸を右手にて捕る。吾は静かに軽く相手方の右手甲の上に左手を置く。相手は我が右手の袖を掴まんと左手を出す。忽ち一步右足を引いて、左手にて敵の右手を逆捕りとす。同時に左足を引いて坐す。相手方は仰向けに腕逆となって倒れる。

両胸捕 立技。相手方が我が両胸を捕る。両手を軽く相手方の両手の上に置く。気合もろとも右足脛にて下段に当て、同時に相手方を左手逆捕りにして、前と同じく投げ。

鬼碎 相手方と対立。相手方が右拳にて我が面部に打ち来る。右足を一步引き、腰を落し、左腕にて受け、右手で敵の右手下より廻し、我が左手で捕え、敵腕は逆にて大外のごとく右足掛けに倒す。

背負賺 前と同じく大外の代りに腰を入れて背負投げ。

腰投賺 相手方は左手にて我が片胸捕り。右手拳にて打たんとす。まず吾は相手方の胸を持つ左手の中関節の所を掴み、突き上げて、右足引いて、左手にて相手方の右拳を受け、同時に体を一寸落して右腰を入れ投げ。相手方は左腕が上部に押し上げられるため、我が首より後ろに出る故、腕は逆となって投げらる。

腕折 相手方が右手で我が片胸を捕る。吾は前のごとく右手掌で軽く相手方手の上に置き、忽ち左手刀にて相手の左霞を打ち、同時に右手にて敵の右手を逆捕り。右足を引いて坐す。敵俯けに倒れる。左足で敵の腕の上に脛を置き、腕折りにす。

逆手投 相手方が右手にて片胸を捕る。吾は左手にて逆掴みして上にあげる。敵の右手首は竹折りとなる。右手は敵の右腕付根を掴み、右腰を入れて投げ。

鬼門投 相手方が我が両胸を捕る。吾は両手にて敵の両脇を掴み、母指関節にて脇禁穴を押し当て一寸押して引くのと右腕を入れるのと同時に腰投げする。

当投 相手方は左手にて我が片胸を捕る。吾は右手にて逆手投げのごとく竹折りにして敵の左腕下をくぐる時、左手にて敵の脇下を掴み、引き倒す。敵は仰向けに倒れる。左手脇を掴む時、肘で敵脇を。

小蝶捕 相手方は左手で我が片胸を捕る。吾は右手で相手方の胸を持つ手の肘を掴み、その肘を両手掛け、左廻りに一度して、忽ちその手を肩にかついで投げ。

体之型

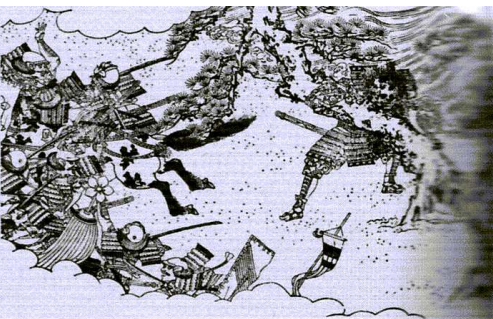
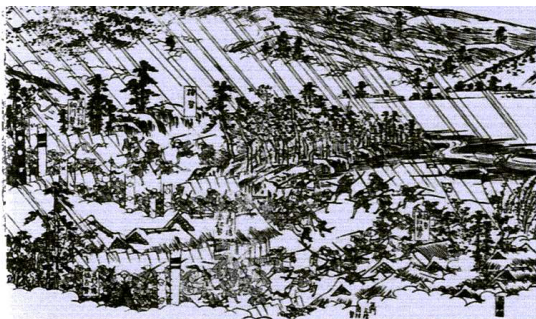
腰車 立技。相手方は左前帯と右後腰帯を掴んですでに腰投げせんとす。吾は左手で相手方の後帯を掴み、右手で敵の面部に打ち込み、我より進んで相手方の前に横身捨身にして、右手は相手方の左足脛を押し上げる。敵は前に巴形に倒れる。

四ツ手 立技。互方共に右手肩を掴み、左手前帯を掴む。相手方が引くと三歩我より引かれ、付け入りて、最後は一步左足で敵の内股に踏み込んで、右足を相手方の左足腿に掛けて巴投げ。

四ツ手崩 立技。相手方が我が両胸捕りに来る。吾は敵の前帯を左手にて捕り、右手にて敵の左肩を捕って右足を進め、押すと同時に、左足で敵の股に流すのと右足を敵の左足腿に掛けるのと同時に巴投げ。

刑頭 相手方が後ろより我が頭の毛を掴む。吾は掴まれた敵の右手首を掴み、腰を落して左足を引き、後ろ向き形となり、右手拳にて打たんと構える。敵は後ろに三歩退る。忽ち右足で敵の左側まで飛び込んで右手拳で敵の面を打ちて横巴投げとす。

腰折 立技。相手方は腰投げで入り込む。我は相手方の水月に



右拳で打ち込み、直ちに右手にて相手方の左肩先を掴み、左手で敵の後腰帯を掴み、左足で相手方の前より敵の左へ流す。同時に右足を相手方の左足腿に掛けて、右手で肩を持つ手を引く。横巴投げ。敵は横仰向けに倒れる。

腰流 立技。相手方が両胸捕りに来る。吾は敵の両肩を左右の手で掴み、忽ち敵の左足横に両足を流し込む。敵は巴投げのごとく仰向けに倒れる。

雲井返 立技。相手方も両胸捕りに来る。吾は左手にて敵の左襟を持ち、右手にて敵の右襟を掴んで左襟を引き、右手突き。逆襟締にして左足腿の所に右手を掛けて巴投げ。

両手掛 立技。相手方が両胸を捕る。吾は相手方の両腕の中関節(星)凹の処に母指を入れて掴み、一寸押し、忽ち右足を敵の左足腿に掛けて巴投げ。

水流 立技。相手方が我が両胸を捕る。吾は相手方の両肩を掴んで、忽ち相手方の股の中に左足を流し込み、同時に右足は相手方の左側に流し込んで両肩を引く。巴返し。

柳雪 立技。相手方が両胸を捕る。我は右手で相手方の左肩を深く掴んで、左手は相手方の右腕付根を掴み、左足を敵の右足腿に掛け、右足は相手方の両股間に流し込み、横巴流し投げ。

越後崩 立技。相手方が両胸を捕る。我は相手方の両手の中関節肘を持って上方に押し上げ、引くのと同時に我が前頭部に相手方の顔面に打ち付け、忽ち両足を相手方の両股の間に流し込んで巴投げ。

かさぎ
鶺鴒 立技。相手方が横より腰投げに来る。吾は相手方の左肩を右手にて掴んで、左手は相手方の右前帯を掴んで、両足を相手方の左側に流し込んで投げ。相手方は我が体の上から横投げに倒れる。吾は付いていて相手方の上になり、襟締め。

飄墜 立技。相手方が我が両胸を捕る。我は相手方の両肩を掴んで右足を左足腿に掛け、巴投げにして、ついて一転廻して敵に馬のりとなって襟締め。

葛搦 立技。相手方が両胸を捕る。吾は両手にて相手方の両脇を掴み、一寸押し、忽ち両足を敵の右側に流し込んで横巴投げ。ついて馬乗りとなって襟締め。

瀧落 立技。相手方が両胸を捕る。吾も両胸を捕り、両足を相手方の股の中に流し込み、巴投げしてついていき、馬乗りとなって襟締め。
何もかも君のためぞと日夜づけ貫きみがし正しき技を

無刀捕型(武十捕十字論)

拳者捕 吾は平一文字の構。相手方が大上段で、一刀に斬り込み来る。左へ体を転じ、右足を一寸しりぞく。敵の一刀が右側に流れる。吾は左手にて敵の右手首を握り、右手拳にて敵

の右手甲を押し、打つと同時に左手の二の腕も右拳にて打ち、一刀は横に飛ぶ。忽ち右手にて敵の右手甲に母指を置き、逆捕りにして左足を充分に引けば、敵は仰向けに倒れる。落した一刀を捕りて残心。

一文字 吾は平一文字の構。相手方が大上段で一刀まさに斬り込まんとす。一歩手前に右足を敵の前に出し、左足で坐して、右手にて敵の水月に当て込む。敵は仰向けに倒れる。一歩退いて残心。

柄落 右手前に左手を我が襟元に構える正眼の構。敵が大刀を大上段にふりかぶる。忽ち飛び込んで、敵の両手肘を両手で止め押す。右足を一歩、敵の右足前に進め、忽ち右手にて敵の刀の小じりを握り、上に押し上げ、腰を入れて投げる。敵の一刀は我が手に残り、敵を仰向け倒し、残心。

向捕 吾は正眼の構え。敵が大刀を大上段に斬り込む。左側に一歩よけ、左手にて敵の刀を捕る。右手首を掴む。忽ち右手にて上から刀の小じりを掴み、上に引き上げるのと同時に、左手拳を敵の面部に当てる。敵は仰向けに倒れる。倒れねば、敵の股が我が刀で切らるなり。敵の刀は我が手に残る。残心。

廻捕 吾は腰を落し、右手前に左手を左脇に引いて下段の構え。敵が一刀を大上段に斬り込み来る。左に体を転じ、右手平刀にて敵の右腕尺骨に打ち込み、同時に右足にて敵の左手首を蹴り上げる。次に右手独骨を押すと同時に、右足を大外のごとく敵の足払い。敵は仰向けに倒れる。一刀をひろい、残心。

後捕 吾は平一文字の構。敵が一刀で突き込み来る。左に体を転じ、右足にて敵の右手を蹴り上げ、忽ち敵の後ろに飛び込み(両袖八葉)、両手掌で敵の両耳を打つ。敵は気を失うて倒れる。退りて残心。

沈捕 吾は腰を落し下段の構え。敵は一刀突きから変じて、胴に斬り込まんとす。吾は右側から敵の前面に右足を進め、体をかわし、左手にて敵の左手首をもって上に押し上げるのと同時に、今一歩入り込んで、右手を敵の股に差し込んで、表投げにて投げ倒す。

大小捌型

柄碎 相手方と対立。相手方は大小二本差しにて右手柄に手を掛ける。吾は右手にてその柄頭を押えるのと、左手刀にて敵の右手久関節を打つのと、右足下段を蹴り上げるのと同時なり。

引捕 相手方と対立。大刀をまさに抜かんとす。吾は両手にて敵の両袖を打ち、忽ち相手の大刀を右手にて抜いて、突きの構えのこと。

入捕 相手方が大刀を大上段に構える。我は平一文字に構える。敵が斬り込まんとするところ、右足を敵の前に前進し、左足で坐して右手にて水月に当て込んで相手の小刀を引き抜いて、そのまま突き入ること。



乱岳 敵は大小を差して前に進む。吾は後ろより敵の大刀の小後を掴むのと同時に、敵の左腕首を右手にて掴む。敵が右手で大刀の柄に手をかけ、抜き討たんとするところ、忽ち右手を上部に引き上げ、敵の大刀にて敵の左足をすくいとり、左手は逆に刀で押え込み。

掬捕 相手方が大刀を抜かんとす。忽ち右足で敵の小手を蹴る。大刀は抜けて飛ぶ。敵の立ち直るまでに前進、小刀の柄を左手に持ち、右手拳で敵の山登を打ち、左手で小刀を抜いて突きのこと。

樹骨 相手方が大刀で斬り込み来る。右足を一步後ろに引いて体をかわす。敵の大刀が右側に流れる。左手にて敵の右小手を掴み、右腕拳にて敵の面部を打つ。忽ち大刀を捕りて横一文に斬り捨てる。

潮返 前と同じく体をねじると同時に、右手手刀で敵の右腕尺骨を打つ。敵は刀を落す。飛び入りて大外のごとく、右手にて人中に当て込み、突き倒しのこと。

掛落 相手方は大刀を大上段。吾は飛び込みて両手で敵の両手肘を押し上げる。敵が一步引くところ、付け入りて右足脛にて敵の下段を蹴り上げ、右手で敵の刀のこじりをもって充分に上に突き上げる。敵は己の刀の背で天頭を打たれて倒れる。

小手止 相手方が大刀で斬り込み来るところ、後ろ左へ開いてかわす。敵の大刀が右横に流れる。左手にて敵の右手を逆捕りして体を一転。右手をそえて左足で坐して投げのこと。

横刀 相手方が大刀に手を掛ける。右手にて大刀の柄を下に押える。敵は一步引く。付け入りて右手肘にて水月に当て込み、左手にて敵の大刀を抜くのと同時に、横に斬り払う。

車投 前と同じく肘にて水月に当て、敵の左腰に右手を掛け、横に倒れて横車返し。左手は敵の大刀の柄を握っているため、一刀は我が手にあり、忽ち一転廻して起き、敵に斬り込む。残心。

四ツ手刀 相手方が大刀に手を掛ける。我は右手で大刀の柄を押え、左手で小刀の柄を持つ。同時に右足で敵の強脛を強く踏み付けると、敵は驚き、引く。忽ち左手で小刀を抜いて突き入ること。

刀結 相手方が大刀に手を掛ける。右手小刀の柄に手をもって握り、大刀の鐔を押え、敵は一步引く。付け入りて忽ち小刀を抜き、横一文字のこと。

透捕 相手方が大刀で大上段に斬り込まんとす。左に体を開いてかわし、敵が再び横一文字に斬り込む後に飛び退り、忽ち変化、飛び込んで右手拳にて敵の水月に当て、ひるむところを腰投げのこと。

目録折紙許 口伝 15 本あり。

調型

梅吐 吾は両手本締型に行く。敵は右手胸、左手は我が本締め左手首を右へ押し、逃がれんとす。吾は体を転じて右背負いに出る。忽ち変化して右手を敵の右上に、右足で敵の右足を巻いて俯けに倒る。敵は仰向けて倒る。吾は忽ち締めてきめる。

車返 相手方が本逆襟締に来る。吾は敵の左右両脇の禁穴に両手を掛けて痛みを入れるのと同時に巴返し。右足を敵の左足腿に掛ける。

天返 相手が充分に背負いに投げる。吾は左手後ろから相手方の左脇帯を充分に掴み、右手で相手方の前帯を掴み、背負に掛かると同時に、吾より敵の足元に飛び込みかかる。敵は仰向けに倒れるのと同時に、前帯を掴みし拳のため、当て込みとなる。

流捕 相手方が右手にて我が片胸を捕る。その手首を左手にて掴み、右手にて敵の右腕をかいこんで吾より倒れ、我が右手を手枕とすることに於て、敵の腕が折れる。

他 12 本、口伝なり。目録中、極意許、口伝 41 本あり

潜型

極楽落 相手方が右手片胸、左手右袖を捕って来る。吾は右手で敵の左手肘の一寸上部の袖を外より握り、右足を一步引き、右手も共に引く構に出て、忽ち左足を引くのと同時に、左手も敵の左上より我が右手に協力して敵の左手を逆押え込み。変化して、敵を左手背負投げ。

地獄捕 前と同じく敵の左手を押え込んで、変化して忽ち左足にて敵の左足を大外掛けにて仰向けに倒す。

玉碎 相手方が両手にて両胸を捕り、本締めにくる。吾は左右の手にて敵の両脇を掴み、右手の脇つばを母指にて押える。敵は左つばの痛みに左体が左斜めにくずれる。忽ち右腰を入れて投げ。

飛鳥捕 相手方が拳にて我が左横面に打ち来る。体を落して右腕にて受け、右手にて同時に敵の右手首を払って、左横に引く。敵は力を入れて振り払わんとする。忽ち飛び込んで体を落し、片手投げ。

鬼伏 相手方が右手で片襟、左手で袖を捕る。敵の襟を持つ右手の上に左手を軽くのせ、左手親指にて敵の小指を急に押す。敵は痛みに手を引かんとす。付け入りて右手にて敵の頸を押して大外掛け。

稲妻捕 互に右手で襟、左で袖下を捕る。敵の左手を右手にて下より巻き込み、急に右手にて逆締め。体を左にひねって左足で坐して投げ、敵の右手を強く引くことに注意。

水鳥 互に右手で襟、左で袖下を捕る。右手にて敵の左上より



り巻き抱えて腕逆締め。左手親指にて敵の松風を締め、体を転じ、右足を充分に後ろに引き、坐して投げ、押え込み。

来雪 互に右手で襟、左で袖下を捕る。左手にて敵の右手を逆に巻き抱える締め(これは一寸体を斜めにして、左手で敵の右手下より上外に出して巻き抱える)忽ち右足にて敵の股入れ腰型にして投げ。

体落 互に襟左袖下は前通り。右手で突き、右足を内股に掛ける。同時に変化して左手前のごとく。敵は右手外より巻いて左足で入り込み、腰を入れて投げに出て、最後に右足後ろに坐して、体落とし、投げ。

潜捕 互に襟左袖下は前通り

前と同じく最後に右足後ろに坐する時、右手にて敵の右肩を掴み、引き落すことに於て、完全に敵を捕り押えることとなる。

潜投 前と同じく、敵の右手外より巻いて、抱え込むと同時に右手で敵の右腕脇つばの所を掴み、体を充分落して右手で背負投げとする。左足で坐して投げること

死穴中穴次第 25 口伝 免許皆伝真剣白刃止

虎擲龍掣折衝之秘文 十字論 師伝寿海

第7章 神傳不動流打拳体術

神傳不動流自然至極の位

近頃私は、稽古の折、天上天下唯我独白というか優雅独孫、即ち、孫=馬子に対する戯稽古として楽しんでいる。これは師伝の詩伝ボエムであろう。師が言われた。「馬の尻尾につかまっていれば、虫けらやかて千里いけるのやかいな」。馬耳東風、「馬の尻尾は虫を追い払うためにできているのやさかい、馬の尻尾に虫はつかまれやへんのえ……やっぱり、馬の生態をよう観察せんとあきまへんな。」これは、私が馬を飼い、里(悟)ったことである。馬を一頭飼うには三千坪の敷地が必要とされている。振り落とされた虫どないすんねん。さあ、忍びでは、そこで獅子は我が子を千尋の谷に突き落とし、その谷を忍び梯子を使って登ってきた者にしか育てないという喩えにとつながってくる。師弟とはこのような忍ぶ命(忍武命)のつながりなのである。山川草木すべて競って、生きている姿が、自然の生命の姿を教えてくれている。獅子の獅の字の偏を取れば、人としての姿、師子、師弟の姿が浮かび上がってくる。

慈悲、すなわち慈心

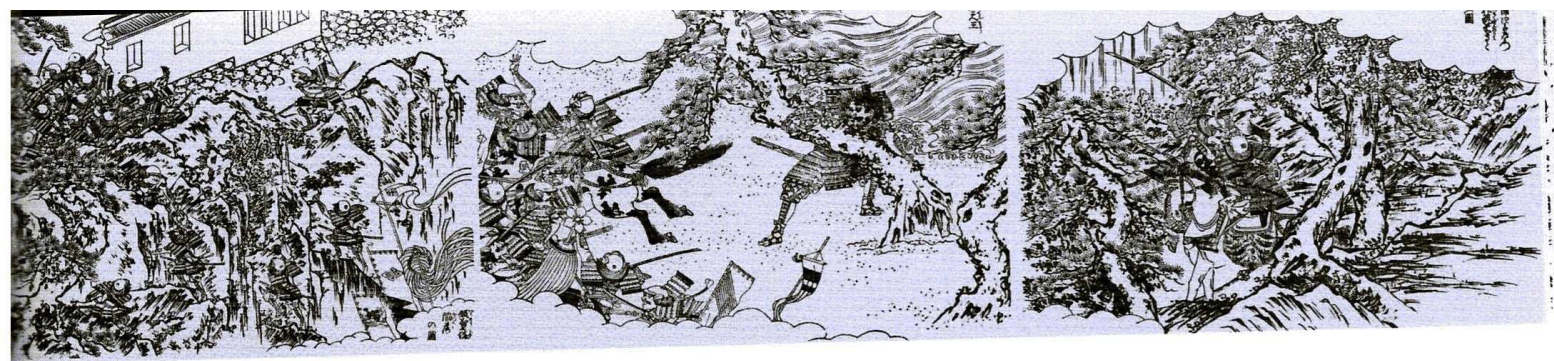
マザー・テレサは多くの人を救われている。マザー・テレサは「私は一対一ということをいつも大切にしていた」という。同じく一子相伝、これが武道の伝授する姿であるが、私が思うに、高松先生の弟子に対して伝授するお姿は一対一でいらっしゃった。そのことを私はいま深く感じている。一子宗伝という慈心、それは師伝という深い愛で、授けられていたのである。武道の諺に、「弱を示して強に出る」という言葉、決意があるが、この弱とは強弱の表現ではなくて、寂(じやく)という寂(ひじり)の世界に存在するものである。高松先生の聖のさび……古武士の風貌に包まれた、師と弟子の稽古の日々が稲妻の光に写し出されてくる。

生涯、私には忘れられない、高松先生の奥様からいただいた電話の一言がある。「昨日、お父はんが、頑張りましたがな、亡くなりましてな…」、葬儀の日、参列する人の一人が「ああ、高松さん亡くなりましたか」といわれた。そのときの面識のない人の横顔がいまでも脳裏にはっきりと写されている。しかし、この現象は脳裏と表現しているものの、私の表現する方法としては、頭ではないのだろうと思われる。時の止まった永い瞬間なのであろう。

この頃思うのだが、慈心の慈は爾と書く。慈心が自信を伝えるものであり、師の慈心は爾身、捨て身の風姿であり、日々師弟とは、遺言であり、結言であり、即ち「一悟一会」の稽古であり、戦場の教えでもある。

神傳不動流の修業

自然は、変化するから美しい。人の心に似て、自然は変化するから恐ろしい。そこで変化というものの実体を、武道を修業する過程において、例えば五定を結んで、心技体をより強力にすることが大切である。私が弟子たちを指導する姿勢は、時流より先に、絶えず変化していることに後で気づくことが多い。これは武道で言う予知行動、進変稽古なのであろう。次々と変化する伝達。それは指導というより先達(閃達)なのである。この進変という態度が、やがて神変、神伝という境地に入っていることを自覚させることになってくる。それは師弟の信変以心伝心の構につながり、神伝不動流の皆伝の道、即ち一挙八相、秘剣一瞬、自然至



極の位へと近づいて愉けるのである。

神傳不動流の構

構という型を考えると、私は構の型よりも風貌ある構、風格ある構が年輪とともに備わるものが大切であると思う。『平家物語』の一言を借りれば、万乗の位に備わり給える琵琶が奏でる武台(舞台)で見せられる構でありたい。

美貌で有名な女優、エリザベス・テイラーさんは、どんな角度から撮っても美しいとのことである。これも、彼女だけに具わった、女優としての美の構えなのであろう。ちなみに彼女のニックネームは防弾チョッキというそう。…妙。…

神傳不動流の修業過程において、構については型として言われていない。化前と表現しよう。

豹変して必ず勝つ

神傳不動流の伝書に曰く、^{なたらきしん}韃靼神の秘文の巻に「豹変して必ず勝つ。言うなれば、君子豹変す、という諺があるごとく、剣は腕にあり、腕は勝つという精神にあり、精神は法にあり、法は修業の力にあり。修業の力は則ち神通となる。正しい神通錬磨は一を千回繰返し、初めて成る。剣を忘れ、腕を忘れ、心を忘れ、無心は神通となり、神運に任せ、変化必然、即ち我無きことを得て、初めて神秘豹変の巻の極意、その悟りを得ることができるのである」。

私が思うに、その頃、日本に豹はいたのだろうか。どういう意味で豹変したのだろうか。泰然自若^{おおく}たるところの具わりが、技巧よりも度胸と、迷わず、怯せず、貫く精神、そこに哲理が加味され、自然道徳の武徳の極を行く。これが師弟の、以心伝心される者のみに与えられる神伝の姿ということになるのであろう。私の若き日、高松先生より、「わてにもいささかの門人がおりましたがな、初見くんほど度胸があったものはおまへんな……」と笑われた。そのお姿がいまでも私の臉に浮かんでくる。

天之型(一拳八相)

①日撃 相手方、右手胸、左手袖口に持ってくる。我も同じく。

敵たちまち背負いに来る。右手たちまち我後方に伸ばし、腹部を前に張る。これにおいて敵投げ、功なし。我右手の五指を半開きにして、敵の顔面を撃つと同時に腰を落とし、右足を敵の右側に回し、充分、腰を落とし投げ、右足で敵の右脇当を蹴込んで残心。

裏型一 前通り五指にて敵の顔面を打つと同時に左手にて敵の胸を持つ。右手甲を掴み。左へ体を引く。敵の右手、逆となる。右手にて敵の脇壺に当て込んで引いて残心。

裏型二 前と同じに、最後に脇壺に当て込まないで、我が左足を充分に引いて座す。敵仰向けに倒れる。右足にて敵の右脇壺に蹴込んで残心。

②月肝 相手方、前方より来る。右手拳で打ち込み来る。左手にて受け手、その手首を持ち、右手で敵の右肩を掴み、引くと同時に右足で敵の水月を蹴込み、その右足を大きく後方に引き座す。敵俯けに倒れる。敵の右足を逆折りして退き、残心。

裏型一 前と同じく、左手にて敵の右手首を持ち、その右手腕を我が右手にてかい込んで右足を敵の右足後方に出して、俯けに我倒れる。敵は仰向けに倒れる。そのかい込んだ敵の腕を折りす。

裏型二 前と同じく、左手にて敵の右手首を持つ。右手拳を水月に当て込んで、右手で敵の右手に下からかい込んで背負い投げ。残心。

③風靡^{ふうび} 相手方前方より我が両胸を締める。我両手を敵の肩に一寸置くだけで、両足で敵の胸を巻き、右手拳を敵の面部を当て込んで、両手下に下ろし、敵の両足首を引くと敵は倒れる。我一転回して立ち、残心。

裏型一 前と同じく敵の胸を巻き、右手で敵の面部を当て込んでそのまま体を元に戻して残心。

裏型二 前と同じく胸を巻き、両手にて敵の胸を持ち、引いて、我が頭部にて面部に打ち込んで両手下に下ろし、敵の両足首を持ち、引くと敵は倒れる。我一転回して立ち、残心。

④雨龍^{うりゅう} 相手方後方より来たり、抱き締めに来る。敵の後方より抱きつきたる右手の指関節に我が右手親指を置き、後の四指は敵の手掌上部より掴み、腰を落として右手を上へ上げると、敵の手、小関節逆となる。右側に抜けて左足充分に後方に座し、片手投げ。残心。

裏型一 前と同じく左手を使い、左へ抜けて左片手投げ。残心。

裏型二 前と同じく右へ抜けて左腕肘にて敵の右脇に当て込んで背負い投げ。残心。

⑤雲雀^{うんじゃく} 相手方、前方より来り、右手拳で面部に打ち込み来る。我腰を落とし、敵の前に一時両手で地に伏す。たちまち右手拳にて敵のあごを下より突き上げ、同時に右手にて敵の左脇下を掴み体を落とし、充分に腰を入れて岩石落し。残心。



裏型一 前と同じく左技のこと。残心。

裏型二 前と同じく右手にて脇を持たず、右手にて敵の左脇下より右腕を後方に回し、敵の左腕を逆捕りにして岩石落とし。残心。残心。

- ⑥雪隠 相手方、前方より来り、右手拳で我が面部に打ち来る。我左手に受け、その手首を捕る。たちまち右手で敵の右上の下から巻き捕り、敵の右腕逆となる。一寸逆に力を入れ折て痛め、たちまち右手で敵の右肩をもって腰を落し入れて背負い投げ。敵の右脇上より右足にて踏みつけ当てこんで、残心。

裏型一 左技。左背負い投げ。残心。

裏型二 前と同じく敵の右腕上から右手にて巻捕り、右足を太外掛けのごとくして残心。

- ⑦霧散 相手方、前方より右手拳で我が水月に突き込み来る。一寸右へ体をひねりかわして左手にて敵の右手首を捕り、たちまち右手拳にて敵の面部を打ち、敵の右腕下を潜りて敵の右手逆となっているその二の腕を右手拳にて打ち、腕折りにして残心。

裏型一 前の通り左技。残心。

裏型二 前と同じく敵の右腕下を潜り、右足にて敵の右脇腹を蹴り込んで、そのまま右足後方に座す。右手は敵の肩を掴む。敵は仰向けに倒れる。残心。

- ⑧霞雷 相手方は右手で我が片胸を捕り来る。その右手首を左手にて捕り、その右手拳を敵の胸部に当て込むのと左足を引くのと同時。右手にて敵の肩を掴み、右足を大きく後方に引き座す。敵仰向けに倒れる。右足すねにて敵の右腕付根を押え、左で敵の手首を持ち、その手を上部に上げて腕折り。残心。

裏型一 前の通り左技のこと。残心。

裏型二 前の通り右技で捕り、腕をすねで押し、敵の首を後ろより三角締めのこと。残心。

地之型（秘拳一瞬）

- ①理拳 相手方と対座。相手方は正座し、足を爪先立て。我は右足正座。左足は安座。敵の右手、我が胸を捕る。我右手にて敵の右手首を捕り、引くのと同時に左足安座の左が敵の右胸を蹴込んで、我より仰向けに倒れ、左腕にて敵の右腕上より当て込んで右に体を俯けとなって敵の腕を逆折り。残心。

裏型一 前と同じく左足正座、右足安座、左技のこと。残心。

裏型二 前と同じく右足にて敵を蹴込んで元に戻り、残心。

- ②心拳 前と同じく相手方と対座。敵は右足を立て、右手で片胸を捕り来る。我は左足正座。右足は安座。敵の胸を捕る。右腕の二の腕弱骨を右手手刀で打つのと右足で敵のあごを蹴り上ぐるのと同時。我は後ろに転回して立ち、残心。

裏型一 前の通り右足正座、左足安座、左技のこと。残心。

裏型二 前の通り敵に充分胸を捕らせ、たちまち右足安座の足にて、敵の胸を捕る腕を蹴り上げ、一転回して立ち、残心。

- ③雷拳 我は前例のごとく左足正座。右足は安座。敵前方に立ち、我が前に来る。右足にて我を蹴り込み来る。左腕にて左側に受け流し、同時に右足にて敵の下段を蹴込んで倒し、残心。

裏型一 前の通り座し方は右正座に変える。左技のこと。残心。

裏型二 前の通り左足正座、右足安座。下段を蹴込まずに右足にて敵の右を蹴り上げて倒す。残心。

- ④変虚 前と同じく対座。敵は右足を立て、左足で片胸捕り。右手小刀で突き入らんとす。我柔らかく敵の左胸を捕る手首を捕る。まさに敵小刀で突き入るの時、我右足で敵胸部の禁穴を蹴るのと同時に、右手にて敵の左手甲に親指を当て、右へ逆捕りにして敵仰向けに倒れる。我右足にて敵の左脇を蹴り込んで一歩引き、残心。

裏型一 前の通り我座し、形は左右反対のこと。左技なり。

裏型二 前の通り右足で敵胸部の禁穴を蹴るのと、あごを蹴り上げるの違いなり。

- ⑤一閃 前の通り左足正座、右足安座。敵は立ち来り、右足蹴込み来る。我左腕にて左側へよけかわす。敵小刀、頭上より切り込み来る。右手にて受け、手首を捕るのと同時に、右足で敵の足を払い引き倒し、敵仰向けに倒れる。押え込み、小刀を逆手捕りして敵の胸を差して残心。

裏型一 左技のこと。

裏型二 右足で敵の足払いと、下段蹴込みとの違いなり。

- ⑥把拳 我前の通り座す。敵前方より大刀で大上段切り込み来る。我仰向けに倒れかわすのと同時に右足で敵の剣を持つ手を蹴り上げ、後ろに転回して立ち、残心。

裏型一 左技のこと。

裏型二 前と同じく、敵の剣を持つ手を蹴り上げつつ、下段に蹴り上げること。

- ⑦乾坤 我前の通り座す。敵後ろより大刀で切り込み来る。左手左側につく気心で体を充分かわす。敵の剣、右側に流れる。その手首を捕って右腕にかい込こんで左向きの体姿となり、右足を立てる。敵の腕は逆となり、俯きに倒れる。左手にて逆手剣を捕り、一歩引いて胴切りとして残心。

裏型一 前の通り左技のこと。

裏型二 前の通り、敵の剣を捕り構えること。

- ⑧垂柳 我前の通り座す。敵前方より大刀で我が胸に突き来る。右側に右手をつき、体をかわすと同時に、左手にて敵の手首を掴み、右手にて敵の右腕を下よりかいこみ、右足で水月を蹴り込んで仰向けになりて敵の腕を逆折り、刀を捕りて残心。

裏型一 左技のこと。

裏型二 前の通り、敵の腕首をつかみ右足で水月に蹴り込んで残心。

自然至極の型

- ①**体流し** 相手方、右手で我が片胸を捕る。我左手にて敵の右手首を捕り、重心を右足に置き、左足を軽く敵の左足前に出す。敵は左手拳にて我が面部を打ちに来る。我は右手にて受け、たちまちその右手で敵の左腕付根を捕るのと同時に、右手を強く引く。敵は我の横に体の上より仰向けに転回。

裏型 左技のこと。

裏型二 前の通り転回して倒る。左脇に当て込んで残心。

- ②**拳流** 相手方は左胸に右手拳で、横面に来る。我は自然体なり。敵の右手拳が来るを左手にて受け流し、同時に我は受けた左手にて敵の片胸を捕る。その手を我は左手にて親指を上にしてその手首を捕り、我が右手は敵の左腕左側より内に巻き込むのと同時に、我が体を充分に落して、腰を入れて投げんとする。敵強くして、投げにかからず。我、右手を引いて、敵の左腕左側より二の腕関節の上を押え、左足を充分に引き、座す。敵は左腕が逆のため俯けに倒れる。抑え込んで右足にて敵の左脇に蹴り込んで、元に帰り残心。

裏型 前のごとく腰を入れたとき投げ得られる一法。

裏型二 前と同じく敵の左腕押え。右足にて敵の左足を撥ね上げ倒して残心。

- ③**不拔** 相手方は左手で我が片胸を捕る。我は敵の左肩深く捕る。敵は右手拳にて我が横面を打ち来る。我は左手にて敵の右拳を受け流し、たちまち右足にて敵の水月を蹴り上げるのと同時に、その右足を左後方に充分引き座す。同時に、右手で敵の左肩を持つ手を充分に下に引き下る。敵は一転回して仰向けに倒れる。

裏型 前と同じく水月を蹴らずに体を左へ廻り、前に座し投げ。

裏型二 前と同じく体を左廻りするとき、左肘にて胸に当て込んで座し投げ。

- ④**両手掛け** 相手方は両手にて左右の首動脈を締め来る。我が右手は敵の左肘を下より持ち上げ、左手は敵の右肘下より持ち上げ、一寸左足を引くと敵は付け入る。たちまち右手充分に敵の左肘を上げるのと同時に、右腰を落して入れて投げ。

裏型 前と同じく敵は締める。我は右足を敵の下段に掛けて腰入れ投げ。

裏型二 前と同じく敵に締めさし、我が両手掌を一時に敵の両耳ウドを当て、突き倒し、残心。

- ⑤**鶻** 相手方、本締めに来る。我両肘を両手にて持ち、一寸腰を落し、巴返し捨て身投げ。

裏型 前と同じく、本締めに来る。我は両肘を両手にて持ち、我が身は敵左横に捨身。

裏型二 前と同じく我が身は敵の右横に捨身。

- ⑥**鈴落し** 相手は左手で片胸を捕る。我、敵の左腕の肘右手にて一寸上の袖を掴み、左手にて敵の左腕を持つ。我が右手

は軽く置く。敵は右手拳にて我が眼を打ち来る。我は腰を落し、左手にて受け流し、たちまちまた左手にて我が右上に置き、左足を充分に引き、座して敵の左腕を逆押え込み腕折り。

裏型 前と同じく、敵が右手拳にて来るまでに、右足を敵の下段に掛け、腕を逆押え込み腕折り。

裏型二 前と同じく左手を我が右上に置く前に、左手にて敵の面打ち。それと同時に押え込み腕折り。

- ⑦**霞落し** 相手方が左手にて片胸捕りに来る。敵の左手の甲の上に、我が親指を甲に置く。四指にて軽くいつでも掴みえるように持つ。敵が右手拳で我が眼を打ち来る。我は左手にて受け流し、同時に右手にて敵の左手甲に親指を掴みて体を左に廻し投げ。敵の小関節が逆となり、仰向けに倒る。右足にて脇を蹴り込んで残心。

裏型 前と同じく、敵の右手拳を受け流し、同時に左手手刀にて敵の左横面打ち。前と同じ。

裏型二 前と同じく左技のこと。即ち敵は右手片面、我は左手を敵の右手甲の上に親指を置き、掴んで左投げなり。

- ⑧**狼倒** 相手方が左手にて片胸捕りに来る。左手拳で打ち来る。我は敵の右手の甲の上に、右手親指を置く。敵の左手拳は一時右手にて受け流し、左手拳にて敵の右脇に当て込むのと同時に右手にて敵の右手甲に親指を置き小関節を逆押え、右足を引き、座す。敵は俯けに倒れる。左足にて右脇を蹴り込む。

裏型 前と同じく、我が左手拳にて敵の面部を打つの違いなり。

裏型二 前と同じく左手拳を用いず、右足にて敵の下段に蹴り込んで押え込み。

- ⑨**不動** 相手方が左手にて我が片胸を捕る。我は下より敵の胸を持つ手の掌の辺から軽く掴む。敵が右手拳で打ち込み来る。我は左手にて受け流し、たちまち我が右手で強く敵の左手掌の方を掴み、上部に上る。敵の小関節は松竹折りとなり、左横に廻り、左手にて敵の左手肩を掴み左に廻し、右足を引き座す。敵俯けに倒れる。腕折り、残心。

裏型 前と同じく、左手にて肩を掴むと同時に、右足にて敵の左足こむらを蹴り、引き倒す。

裏型二 前と同じく敵の左手首を松竹折りにして、右足を下段に掛けて突き倒し。

- ⑩**鶻刈** 相手方が右手にて我が片襟左手袖を捕り来る。我は敵の左腕下より脇下を掴む。敵大外に掛ける。我、敵に掛かりて両足充分に我より敵の右側に捨て流す。そのとき充分に右手で敵の左腕を引く。敵は我が体の上より横倒しとなり、その上に馬乗りとなり、本締め。

裏型 前と同じく大外に掛かるとき、我が左手にて敵の右脇を掴み、親指にて当て入れる。他は同じ。

- ⑪**不諱** 相手方が右手胸にて我が左手袖を掴み来る。我は両手ぶらりと自然体のまま。敵が背負い投げに来るところ、我はたちまち右手拳にて敵の面部打ち。左手で敵の後ろ腰帯



を掴み強く引き、敵の背負いにかかるごとく敵前の足元に横捨身投げ。敵は一転回して仰向けに倒れる。

裏型 前通り、右手で面を打つかわりに、右脇に当て入れること。

裏型二 前通り、右手拳にて敵の右腕中間節下を上に強く打ち、関節折りのこと。

⑫自然 相手方が両胸を捕り来る。我は自然体。敵に強く引かれて面部に我が前頭部を打ちつけ、右手を相手のあごに掛け、大外のごとくして倒す。

裏型 相手方が両胸を捕り来る。我は自然体。敵が押して来る。押されて敵の両肩を両手にて掴み、右足を下段に掛けて捨身。

裏型二 この型は、敵が押せば押される、を利用して、右手拳。たちまち水月当てて引けば、それを利用して下段に足を掛ける。我はいつも自然体。

第8章 九鬼神流打拳体術

九鬼神流の妙

九鬼神流とは、^{きしん}尙神の心得より生じたる術で、九つの武技、打拳体術、剣法、槍術、薙刀、方矢、棒、矛、活盤投、軍略、これらを神技と言ひ、神の流れ、神ながら、武風^{しぜん}土全の術として例えられるものである。高松先生はよくおっしゃられた。「戸田先生も、石谷先生もよう言われました。弟子に伝授するにもな掟というものがありました。師伝の一つとして、伝書として筆紙に書いて渡すことはあかんということやな。伝書に何やら、武道のことを書いてたものはな、武風のその真理の深いものが無限におますのにな、それを読んで修業するものは、筆紙、筆死、即ち筆詩の爾体にとどまり、必死という覚悟をともしれば忘れてしまうものであるからな、武風というものには究まりないものやがな、そこを奥義と言うてあるんや。ここやで、武風一貫するのが武人の心構えやで。心技体一致、それで捨身の勇が同時に具わっていないとあきまへんな。普通の生活のときでも、武人としての心構えが大切なやで。書いたものはあとからできたもんやで……」。

高松先生は、叔父であった戸田先生との稽古の合間に、戸田先生の伝書を写経するように、書き続けられたとおっしゃっていた。石谷先生から伝書をいただいたときのこと。ある夜、石谷先生が高松先生の部屋を訪ねられて、「ぼん、よう修業しましたな。これは

わてが描いた伝書や。ぼんにはもう教えることはもうなった」「いや、先生、まだまだです…」、そんな武談の楽しい一時^{ひととき}の会話…石谷先生は、高松先生の膝の上に「^{うん}吽」と一言、倒れられ、そのまま他界されたのである。阿吽の伝承の姿である。

九鬼神流と武風一貫

いつの世でもそうであろう。国乱れるときには聖人を求めるのが常であるように、なかなか聖人たる器は現れないと語る者が大半であるのが、また常であるが、武風一貫していくと、天佑が雲を呼び、秘定の一巻を発見することができるものだ。仏教系でいわれるひとつの問答を例にあげれば、玄関法師が問に対して、こう答えている。マイケル・ムーア監督の映画『シッコ』に答えているのだろうか。

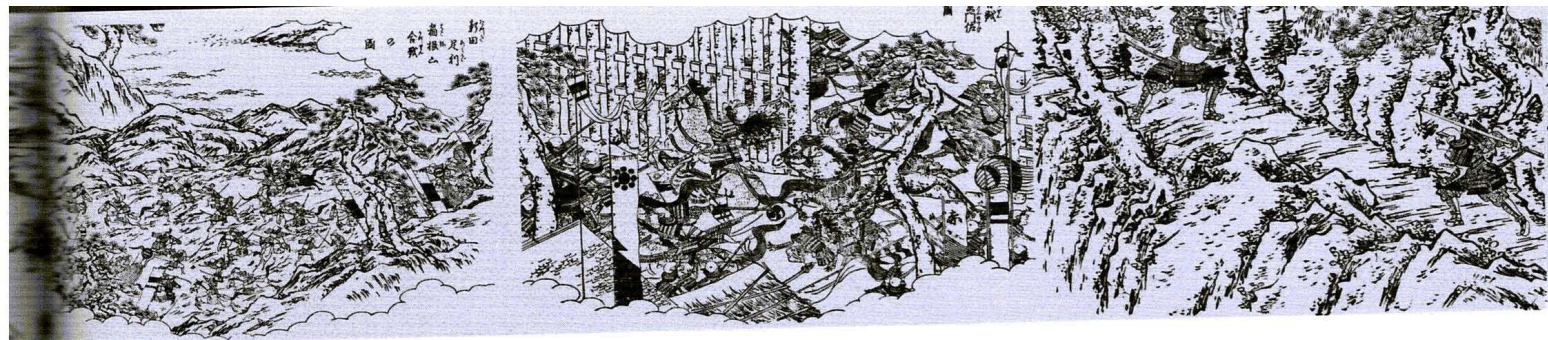
「名医が出なくても医道は棄てるべきではなく、芸能の世界や武道の世界も絶つべきではないように、仏道の世界においても名僧と言われる人が存在しないと思っっている方々に申し上げたい。世の中が悪くなっている、偉大な人物は時流に流されることなく必ず存在していなければならないと思う」と。

鬼の教え

九鬼神流の文献はたまたま^{かみよもじ}神代文字と、時代に応じて漢文で残されていて、学術的価値がある。古代史研究家の吾郷清彦氏は高松先生が、古文書を知る第一人者であろうといていたが、それを私は全部譲り受けている。

人は鬼門^{きもん}と言って恐れているが、鬼門、それは生門だ。悪いところではなく、ものがはじめてつくられ、子供がつくられたところだ。般若の鬼面は女性のエクスタシーの面^{おもて}だと言う。また鬼門というのは奇門だ。奇跡、鬼籍を解く門でもある。ロートレックが言う。「芸術は単純なものではなく、偉大なものだ」と。巨人鬼の姿に舞う蝶の話が極意となってくる。

孔子は「遊び、プレイを知る者は人生の至宝にあり」と人々に諭されているが、九鬼神流では、このプレイを子供が遊ぶ「鬼ごっこ」(浮武^{まなぶ})と教えている。武芸を知るものは人生の至宝にある。平成19年、武神館



ではそのことを第一として稽古をしている。

忍法にも遊芸の術というものがあるが、極意とする心意気は同じである。遊ぶという心、ゆとりが、武心和を以て貴しとなす、という実体がそこに生ずるからである。また、武道は争うためにあるものではないということを、ここで申し上げておけば、武人の心構え、武士道、そんな道が心身の幸福と健康につながるものであると認識いただけることと思う。「武徳と認識」「武道家の心」とは高松先生がよく語られた言葉だが、これが口伝の最高の極意だと思つづく昨今である。不動心、富童心、三才の童子が平和を育てるのである。

九鬼神流八法秘剣之術

平之構 両手腰に自然体。眼は相手方の眼に注ぐ。

平一文字之構 両手を左右に広げ、一文字之体。

青眼 体は右向き。横に右手腰。左手で敵の方へ手刀として構える。

片手飛鳥之構 右手拳。敵の方に突き出し、体は左に向け、左足を引き、腰を落とし、左手を胸に。

攻勢之構 左手拳を我が面上に、右手拳を胸に。腰を落とす。右足を後方に引くこと。

右を打拳体術五法之構と言う。

初伝型

生音 相手方は右手を片胸、左手は片袖。

- 一、我もまた左手で袖下を、右手で敵の右襟を持つ。
- 二、一度左手で引き、右手で片襟締めに出る。
- 三、右足にて敵の右足充分に敵の右側に出して、敵の右足外側確を蹴り返し、中間節折りに出て、たちまち左足後方に充分引き、座して倒す。

左技 同じく左技のこと。

鳥翼 前と同じ技にて、右足折りに掛けて背負投げ。

左技 左技に掛けて左背負投げ。

夢落 相手方は左拳、右拳で打ち来る。

- 一、左拳を右手受け。右拳を左手で受けて袖掴み。
- 二、右手で敵の夕霞を押す。
- 三、同時に大外掛けにして倒す。

左技 前と同じ左技。

水翼 相手方は右拳、左拳、右足。

- 一 敵の右拳を左腕にて受け、左拳を右手にて受け、その袖

を掴む。

- 二、右足で蹴り来るを左手にて左へ受け流し、同時に左手で敵の右霧霞を押し、右足にて敵の左足踝の下方を蹴る。同時に右手は敵の左袖を掴み、右手を引き、右足を引き、座す。左手は充分に霧霞を押し、倒す。

左技 左技に掛けること。

水車 相手方は右拳、左拳、右拳。我は自然体。

- 一、敵の右手拳を左手にて打ち上げ、右手拳で敵の左足の内踵撞を打つ。
- 二、敵は左拳。右腕にて右へ受け、敵の右拳を左手にて受けて、同時に袖を持ち引く。
- 三、右手にて敵の左肩先を掴む。
- 四、右足で敵の右足内側撞を蹴り上げて、同時に敵の左足内股に掛けて右手を引き、左手で押す。同時に左足内股に巻き込んだ足を我が右側前方に撥ね上げて返し、倒す。

左技 左技に掛けること。

首輪 相手方は右拳、左拳、右拳、左足で蹴り込み。

- 一、我は平自然体にて、敵の右拳は左手にて、左拳は右腕にて二回受け。
- 二、最後の右拳を左手で受けてその袖を掴み引く。左足は右手で受けて撞を打ち込む。
- 三、右手でたちまち敵の左肩龍門の凹の処を下に押して、左手袖を持ちし手を強く引き、左足後方に座し倒す。

左技 前の左技なり。

崩雪 敵は右拳、左拳、右足、右拳で来る。

- 一、我は自然体にて、敵の右拳、左拳を二回受け、敵の右足を右手にて撞を打ち返す。
- 二、敵の最後の右拳を左手にて左へ受け落とし、敵の右手上方より敵の左襟を掴み締め。
- 三、敵は右手にて我が左締めの手を打ち上る。
- 四、我は変化して敵の右手外側より一本背負投げ。

左技 前の左技なり。

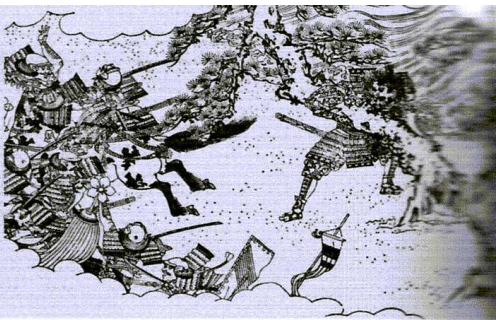
磯嵐 相手方は左手にて片胸、右手拳、右足に来る。

- 一、右手にて敵の胸を捕る。左手首を握る。
- 二、左手にて敵の右拳を受け流し。
- 三、右足も左手にて受け流し。
- 四、左手で敵の右顎の下、右襟を押す。
- 五、右手で敵の左手首を表逆捕り。右足を後方に充分引き、座して投げ。

左技 前の左技なり。

吹雪 相手方は左手胸、右手拳、右足で蹴込み来る。

- 一、敵は我が胸を左手にて持つ。その左手首を表逆捕りの型に軽く持つ。
- 二、左手にて右拳を受け、たちまち右足は撞を打ち、受け流し。
- 三、左手にて敵の左手肘を掴み引きて、上に上げる。
- 四、右足にて敵の下段を蹴り上げると同時に、左腰を入れ、右手は敵の左手を表逆背負い投げ。



片帆 相手方は右拳、左拳、右足、左足、右拳に来る。

- 一、敵の右拳は左腕にて受け、左拳は右腕にて受け流し、右足は左拳にて推を打ちて受け、左足は右拳にて推を打ちて受ける。
 - 二、最後の敵の右拳を左右の手で十文字型にて受け、裏鬼砕き型にして右足を大外にて投げ。
- 左技 前のごとく左技なり。

龍巻 相手方は右拳、左拳、右足、左足、右拳に来る。

- 一、我は自然体にて、敵の右拳は左腕にて、左拳は右腕にて、右足は右拳にて推を打ち、左足は左拳にて推を打ち流す。
 - 二、敵の最後の右拳を十文字受け。左手にて右袖を掴んで引く。
 - 三、敵が再び左拳にて打ち来る。内側より右手拳にて星を打ち上げる。
 - 四、その右手にてたちまち敵の左雨戸を強く押す。
 - 五、右足踵にて敵の右足推を打ち込み、右袖を左手にて充分引き、大外投げ。
- 左技 前のごとく左技なり。

中伝型

浦浪 相手方は右拳、左拳、右足、右拳に来る。

- 一、我は自然体にて、敵の右拳は左腕で受け、左拳は右腕にて受け流し。
 - 二、敵の右足は左手で受け、推を当て、最後の右拳を左手にて受け、同時に右手で裏鬼砕き型に捕りて、右足で敵の右足内側推を蹴り込み、敵の右腕を鬼砕き逆捕りにして、右足で強く大外投げ。
- 左技 前のごとく左技なり。

天地 相手方は右拳、左拳、右足、右拳に来る。

- 一、我は自然体にて、敵の右拳は左腕にて、左拳は右腕にて、右拳は左上にて上に蹴り上げ、右足は左拳にて推を当て込み受け。
 - 二、最後の敵の右拳を右手を添えて十文字受け。
 - 三、右手にてたちまち敵の右手星を握り引く。
 - 四、左手で敵の右手外より手首を捕り、敵の右手表逆捕り。
 - 五、右足踵で敵の鈴を蹴り上げ、左足を後ろに引き、座して右手を下方に締めて倒す。
- 左技 前のごとく左技のこと。

片浪 相手方は右拳、右足、右拳で打ち来る。

- 一、敵の右拳は左拳にて、敵の右拳は星を打ち上げて受け、敵の右足を右拳にて推を打ち込み受けて、最後の敵の右拳を左腕で受け、その袖を掴む。
 - 二、右手親指で敵の霧霞を強く押し、当て込む。
 - 三、たちまち敵の右横に出て払腰に倒す。
- 左技 前と同じく左技なり。

かすみ掛け
霞掛

- 相手方は右拳、左足、右拳で打ち来る。
- 一、敵の右拳は左拳にて星を打ち上げ、受ける。

- 二、敵の右足を右手拳にて推を打ち込み受けて、たちまち右手で敵の面部神慶を打ち込む。
 - 三、左手で敵の右手袖を掴み、下方に引く。
 - 四、右手にて敵の右腕星を掴み、下方に引く。
 - 五、たちまち変化、一本背負投げ。
- 左技 前と同じく左技なり。

瀧之瀬 相手方は右拳、右足、右拳で打ち来る。

- 一、敵の右拳、右足は前と同じ受け。最後の右拳を左手にて受ける。
 - 二、敵は我が受けし左手首を右手にて捕り跳ね、腰に来る。
 - 三、右拳にて敵の跳腰の右足推を強く打ち込み、払い。
 - 四、左手にて敵の右肩を捕り押し、右手にて敵の左手首を捕りて、左腕にて逆押え捕りとす。
 - 五、たちまち変化して左腰入れ投げ。
- 左技 前と同じく左技なり。

塩風 相手方は右拳、右足、右拳で打ち来る。

- 一、敵の右拳、右足は前と同じく受け、最後の右拳を左手にて受け、敵の右袖を掴み、右足にて敵の左内側の推を蹴り上げる。
 - 二、左手で敵の右小手裏を逆掴み。
 - 三、右手にて敵の右腕の星を掴む。
 - 四、左足を後ろに引き、座して投げ。
- 左技 前と同じく左技なり。

山嵐 相手方は左手、片胸捕り、右手拳で打ち来る。

- 一、敵の右拳は右足を一步引き、左手受け。
 - 二、右手で敵の胸を持つ手を小手逆捕り。
 - 三、そのまま敵の左腕を一本背負い。右足は左前方に廻る姿勢のこと。
- 左技 前と同じ左技のこと。

柳風 相手方は左手、片胸捕り、右手拳で打ち来る。

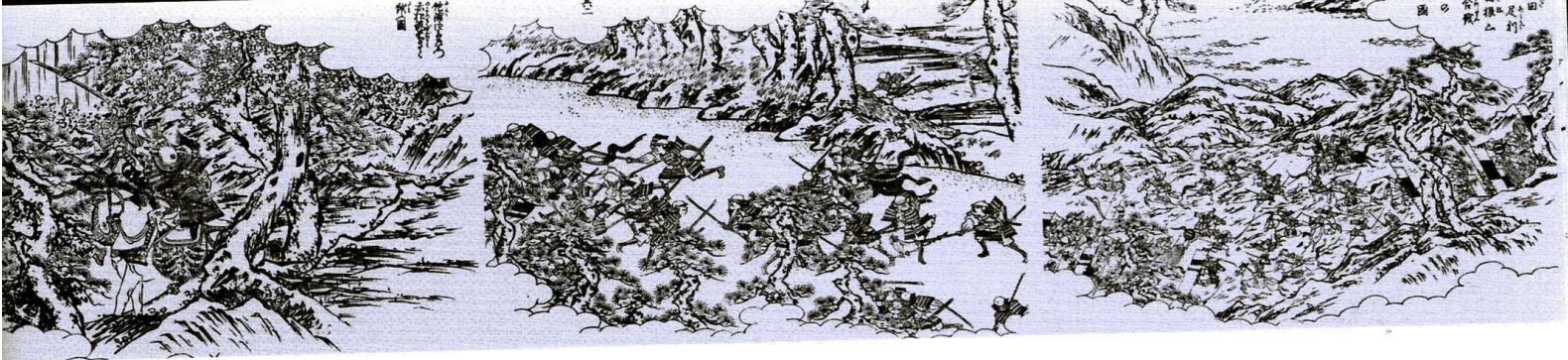
- 一、右足を一步引き、左腕受け。
 - 二、右手にて敵が片胸を捕る左手を竹折にして、敵の左外側より後ろに廻り、腕をねじる。
 - 三、左足にて敵の左足のこむら厄を蹴り、引き倒す。追掛捕り型のごとし。
- 左技 前と同じ左技のこと。

たつなみ
龍波

- 相手方は左手、片胸捕り、右手拳で打ち来る。
- 一、敵の右手拳を左手で受け、同時に敵の左上より左手にて敵の肘袖を掴む。
 - 二、右手で敵の左脇減を当て込み、左脇下を掴む。
 - 三、敵の左腕を逆にして左足を引き、座して押え込み。
- 左技 前と同じ左技なり。

こき
虎尾

- 相手方は左手、右胸捕り、右手拳で打ち来る。
- 一、敵の右手拳を左手で受ける。
 - 二、右手にて敵の左手首を表逆捕りして左手で敵の右手星を掴み、一度引く。
 - 三、右足を内股に入れて左足を巻き、引くと同時に、右手に



て敵の朝霞を突き上げて、突き倒し。

左技 前と同じ左技なり。

かさねい

重岩 相手方は左手、片胸捕り、右手拳で打ち来る。

- 一、敵の右手拳を左手にて受け流し。
- 二、右手にて敵の片胸を捕る。左手首を竹折型に捕る。
- 三、左手にて敵の左腕上から肘袖を掴み引く。敵の左手を逆に一度押える。
- 四、左足をたちまち大外に掛けて倒す。

左技 前の通り左技のこと。

四方捕 相手方は右手拳、左手で片胸を先に捕りて、拳で打ち来る。

- 一、右足を一步引き、敵の右拳を左手にて受け、その腕首を掴み、右手で敵の右腕下より我が左手を上重ねて鬼砕きのごとくする。
 - 二、一度、右足を引く。
 - 三、忽ち変化し、左腰を入れて一本背負い。
- 左技 前の通り左技のこと。

捌型

荒駒 相手方は左手胸、右足、右拳で来る。

- 一、敵が左手にて胸を捕る。右手にて裏小手逆に捕り、軽く持つ。
- 二、左手にて右足受け、右拳で受け流し。
- 三、左手にて敵の朝霞に掛けて腰落し投げ。

かそく

鹿足 相手方は左手胸、右足、右拳で来る。

- 一、敵が左手にて片胸を捕る手を、右手にて小手裏逆に捕り、軽く持つ。
- 二、左腕にて敵の右足を受け、右拳で受け流し。
- 三、右足にて敵の右足内側の推を足裏にて蹴り折りにする。
- 四、同時に左足で敵の左足首を内側より巻き上げる。
- 五、左手で敵の鬼門に当て込むと同時に、右手で敵の左手を小手裏逆捕りにして投げ。

竹声 相手方は右拳、左拳、右足、右拳で来る。

- 一、敵の右拳を左腕にて受け流し、左拳を右受け、たちまち袖を持ち引きて、右足、右拳、左足にて受け、左手にてその手首を握る。
- 二、右手で敵の片脇の肋骨のところを握り、左へ引き込む。
- 三、たちまち右手胸下の仏滅を当て込んで右払腰投げ。

夢枕 相手方は右拳、左拳、右足、右拳で来る。

- 一、敵の右拳を左腕にて受け、左拳を右腕にて受け、右足を右拳にて推に当て受ける。
- 二、最後の右拳を右手を添えて十文字に受け、右手にて敵の右袖を掴み引き、左手にて逆裏小手捕りとして一度一本背負いに出て、その腕を手枕として倒す。

裾捌 相手方は右拳、左拳、右足、右拳で来る。

- 一、右拳を左腕で受け流し、左拳は右手にて受け持ち、敵の

右足は右拳にて推を当て受け、右拳は左腕拳にて星を打ち上げ受ける。

- 二、右側へ一步前進、左手にて敵の左袖を掴む。
- 三、同時に右手にて敵の左手首を裏逆捕り、左手で敵の左手内より肩を掴み、左腰投げに出て変化。右足を引いて座して投げ。

磯返 相手方は右拳、左拳、右足、右拳で来る。

- 一、右拳を左腕で受け流し、左拳は右手にて受け流す。
- 二、右足は右拳にて推を当て受ける。
- 三、最後の敵の右拳を左腕で受けて、たちまち右手にて敵の右手逆裏捕り(裏逆捕り)にして、外側より一寸腰を入れて片手投げ。

風払 相手方は左片胸、右拳、右足で来る。

- 一、敵の片胸を捕る左手の肘を星に当て、一寸持つ。
- 二、敵の右拳を左拳にて星に当て、受け返す。左足を左手拳にて推に当て、受け返す。
- 三、敵の左手を右手に逆裏小手捕りにして、左足を引き、逆捕りにせし小手を上へ上げしめる。
- 四、敵の左手下を外より潜りて投げ、敵は仰向けに倒る。

車捕 相手方は左手で片胸捕り、右拳、右足で来る。

前と同じく捕りて、最後の敵の左小手を逆裏捕り、上に上げて右手にて腰に掛け、腰投げ。

鬼門 相手方は右拳、左拳、右足、左足、左拳で来る。

- 一、敵の右拳を左腕で受け流し、左拳を右腕で受け流し、右足は右拳にて当て払い、左足は左拳にて払う。
- 二、最後の左拳は右手にて受け、たちまち内巻にて袖を掴む。
- 三、たちまち左足を充分に引き、座して片手投げ。

裏鬼門 相手方は右拳、左拳、右足、左足、右拳で来る。

- 一、受けは左足まで、前の通り。
- 二、最後の右拳は十文字受け。
- 三、左手で外側より敵の右手首を掴み、左手で内側の袖を掴み引けば、敵の右手が逆となる。
- 四、右足で敵の鈴を蹴り上げ、大外掛投げ。

浮藻 前と同じくして背負投げ。

乱風 前と同じく右足に座し背負投げ。

奥伝

風雲 相手方は右拳、左拳、右足、左足、右拳で来る。

- 一、敵の右拳を左腕で受け流し、左拳を右腕で受け流し、右足は左拳にて推を当て返し、左足は左拳にて推を当て返す。
- 二、最後の十文字にて敵の右拳を受け、鬼砕に掛ける。
- 三、敵の右腕を折り、敵の右手下を潜り、右横に出て左足で敵の右足推を蹴って引き倒し、敵は俯けに倒る。



扱技 最後の右拳まで、前の通り。

- 一、最後の右拳を十文字に受け、鬼碎に掛ける。
- 二、右足脛にて鈴を蹴り上げる。
- 三、座して背負投げ。

返技 最後の右拳まで、前の通り。

- 一、敵の最後の右拳を十文字に受け、同時に右手にて敵の左腕肘の星を掴む。
- 二、たちまち左手にて敵の右上からかい込む、武者捕り型かい込みをする。
- 三、右足で敵の水月を蹴り込んで、左足を十分に引き、座す。敵が仰向けに倒る。

鬼落 前と同じく。

我が左足で敵の鈴を脛にて蹴り上げ、大外掛け。

岩碎 相手方は自由に左右打ち。両足も自由に蹴り来る。敵の腕は必ず星または狭白に打ち込んで受け、足は内側摧を打ち込んで受ける。

- 一、敵の最後の右拳を充分敵側に入り込んで左手受け。
- 二、右手椿拳にてたちまち敵の左禁穴、右禁穴、及び顔面神隻または右自泣、左自泣に打ち込む。
- 三、腰払投げ。

雪倒 相手方は自由拳。前通り受ける。

- 一、敵の最後の右拳を、右拳にて受け、敵の右手の星を突き上げ受ける。
- 二、同時に左手にて敵の右手を裏小手逆捕りにする。
- 三、右手で敵の左肩先を掴む。
- 四、左足脛にて鈴を蹴り上げる。
- 五、右足を十分に引き、座す。敵は俯けに倒る。

剛倒 相手方は自由打ち。前と同じ受け。

前と同じく敵の右手小手を裏逆捕りにして撥腰投げ。

掌風 相手方は自由打ち。前と同じ受け。

- 一、敵の最後の右拳を左手にて受け、その手首を小手裏逆捕りする。
- 二、右手手刀にて敵の左霞を打つ。
- 三、右足を敵の左足内側に掛け投げ。

鬼碎 相手方は自由打ち。前と同じ受け。

- 一、敵の最後の右拳を十文字受け。
- 二、右手にて敵の右肘袖を掴み、引くと同時に、鈴を右足にて蹴り込み。
- 三、左手にて敵の右手をかいこんで外掛け。一本背負い。

柳風 相手方は自由打ち。前と同じ受け。

- 一、最後の敵の右拳を左手にて受ける。
- 二、敵はたちまち変化して我が受けたる左手を持ち、左手にて肩先を掴み、払腰に来る。
- 三、我は充分に腰を落し、右手親指を敵の腰骨の凹の処、声に当て込み、左手肘を敵の鬼門に当て込み、左足を敵の右側後ろに流し込む。敵は横倒れ。

太刀打 相手方は前と同じく自由打ち。受身は前通り。

- 一、敵はたちまち変化して腰投に来る。
- 二、我は充分に腰を落して防ぐ。左手で後ろから敵の両脇脇減を掴み、押し込んで逆腰投げ。

撥倒 相手方は前と同じく自由打ち。受身は前通り。

- 一、敵はたちまち変化して撥腰に来る。
- 二、我は腰を落して防ぐ。敵が元に戻るのを付け入る。
- 三、右手で敵の雨戸を押し込んで腰投げ。

切紙 急所説明 48 穴当込みの場所、口伝

調潜型伝

潜捕 相手は自由打ち。

- 一、敵の拳は必ず中間節星または弱骨を打ちて受けることを骨子とす。また足も必ず拳にて摧摧瓦の痛穴を打ち込んで受ける。
- 二、最後に吾が技を掛けんとする時、一步引いて青眼の構、攻勢の構、片手で飛鳥の構をなして敵に入り込ませ、受けたる手にて敵の袖または手首を掴むことができるときはまた一步引き返すこと。
- 三、敵の隙を見て右手で龍門、雨戸、極楽等に当て入れ、たちまち左腰を入れて投げ。左手にて当て込みしときは右腰を入れて投げ。

車輪 前と同じく相手方は自由打ち。

- 一、最後に敵の右拳を左手にて受ける。
- 二、敵は変化して我が受けし左小手を掴み、払腰に来る。
- 三、腰を充分に落して防ぎ、後ろから右手にて敵の雨戸を突き上げ、左手にて腰の声を突き込み、引くのと同時に左足で座して落し投げ。

虎伏 前の通り、相手方は自由打ち。

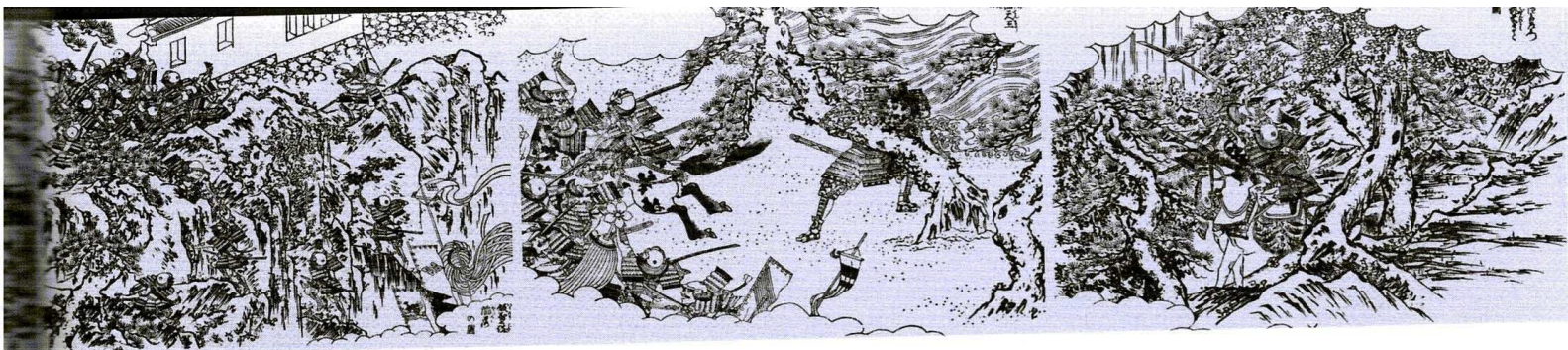
- 一、最後の敵の右拳を右手を添えて左手にて受け、右手にて敵の右手肘を掴み引き、左手にて敵の右手を裏逆小手捕りにする。
- 二、右手で敵の朝霧、下中戸を掴み、右足の鈴に掛け、大外に出て左足で座す。大外崩し。

龍伏 相手方は前の通り自由打ち。

- 一、敵の最後の右拳を、我は片胸捕りに変化し、敵は背負投げに来る。
- 二、腰を充分に落し、防ぐ。
- 三、右手にて敵の腰骨の声に打ち込む。
- 四、敵が元に戻らんとするとき、たちまち右手で敵の雨戸を押し、右足を敵の左足内腿に掛け倒し、かつ右手は敵の左肩を掴み引くのと同時に、左手で敵の雨戸を押すこと。

飛違 相手方は前の通り自由打ち。

- 一、敵の最後の右拳を、我が受けたる左腕を掴み、引き込み、腰投げに来る。



- 二、右手にて敵の右脇脇減を押す。
- 三、敵は忽ち腰を元に戻し、右足にて大外に来る。
- 四、右手にて雨戸を充分当て入れ、その手を忽ち中戸に押し込み、敵の右手を一本背負い。

山落 敵の自由打ちは前のごとく。

- 一、敵の最後の右拳を左手にて受け掴む。敵はまた我が掴んだ手首を同じく掴んで左手にて我が片胸捕りにして、払腰に来る。
- 二、腰を落し防ぐ。我は右手にて敵の霞を四指捶拳にて打ち込み、親指を忽ち人に打ち込む。
- 三、敵が足元に返すのと同時に、我が左手は敵の右手裏逆小手を掴み、腰を入れて投げ。

撥落 敵の自由拳は前の通り。

- 一、最後の敵の右拳を左手にて受け、左手にて敵の右手中関節の星に親指を当て、掴み、引き込む。
- 二、敵が左手拳にて再び打ち込み来る。その拳を右手にて押し上げて、右足で敵の脛を蹴り込んで引き落とし、座して投げ。

敵当 敵の自由打ちは前の通り。

- 一、敵の右拳を我は左手にて受け、掴みて引き込まんとするのを敵は逆に変化して片胸捕り、払腰に入り来るところを、腰を落して防ぐ。
- 二、敵は元の位置に返らんとす。付け入りて左手で敵の右手上に払い上げ、右手にて敵の朝霞を押し上げる。
- 三、左手で敵の右手小手を表逆捕りにして右手で敵の脇減を拳にて充分当て倒す。

自由打ち 自由打ちは前のごとし。

- 一、敵の右拳を左手で受け、掴んで引き込まんとす。敵は引き込まれつつ我が左手脇下に右手を差し入れ、腰投げに来る。
- 二、腰を充分に落し、防ぐ。
- 三、右手にて敵の腰の声のところに強く押し込む。
- 四、敵は驚いて元の位置に返らんとす。
- 五、敵の右手首を裏逆小手捕りにして右足を下段に掛け、巻き込むごとくして右足にて右払い投げ。

玉投 相手方の自由打ちは前の通り。

- 一、前と同じく、敵が変化して蹴腰に来る。
- 二、腰を充分に落し、防ぐ。
- 三、右手にて敵の右腰の声に打ち込む。
- 四、敵はたちまち元に戻らんとす。その敵の右手首を表(裏)逆捕りにして左手で敵の右肘を掴んで、右足を引いて押え込む。
- 五、たちまち変化、体を元に戻し、右手で敵の中戸を押し、払腰投げ。

逆投 相手方の自由打ちは前の通り。

- 一、敵の最後の右拳を左手にて受け、右手で敵の朝霞に掛けて内股掛けに出る。

- 二、敵は再び左拳にて打ち来る。右手にて受け、掴み、左手五指を椿拳にて敵の面部に打つ。敵が右拳にて受けるその時、たちまち右手にて敵の左手を逆裏小手捕りにする。
- 三、右手を朝霞に掛けて大外投げ。

打払 相手方の自由打ちは前の通り。

- 一、敵の最後の右拳を左手にて受け、その左手でたちまち椿拳にて敵の顔面を打つ。敵が体をかわし来たらんとするとき、右手で再び椿拳にて敵の顔面に打つ。敵が再び体をかわすと同時に吾は右足で蹴り込む。敵は受ける。
- 二、一歩引くと敵は付け入り、右拳で打ち来る。腰を落し左拳にて受けると同時に、左拳は椿拳にて顔面に入れる。同時に右拳を水月に当て込み、敵の手元に飛び込んで敵の左手後ろに右手を高く出し、腰を入れて逆背負い投げ。

初伝許

ここで初伝の許の口伝を戴くのである。諸伝もろもろ、そして宙伝中伝これ武風一貫あるのみ。

打拳切紙大事

裏鬼門 両乳の直下四五肋骨
柳風または独骨 喉笛
霞または乱菊 こめかみの処
飛龍乱 眼球
獅子乱 水月
虎勢または鈴 辜丸
夕霞 耳の後ろ凹の処
十字路 肩骨前方
龍門 肩骨凹の処
霧霞 耳直下顎の処

雨戸 顎両横直下
天門 雨戸の下
声 腰骨凹の処
腰壺 腰骨中
雲門・雲下 胸骨
鬼門 乳上五カ所
星 腕中関節の処
朝霧 顎
大門 肩関節内側
弱骨 中関節上下

手技型

表逆捕り 親指を敵の手の甲にかくのごとく置いて、四指を敵の手の掌を掴む。小関節は逆となる。

裏逆捕り 親指を敵の手の甲にかくのごとく置いて、四指を敵の親指の方から掴む。逆となり、俯けに倒る。

椿拳 爪牙とも言う。

捶拳 四指を揃えて、一寸かがめて四指にて突く。

扣拳 相殺指拳とも言う。親指。

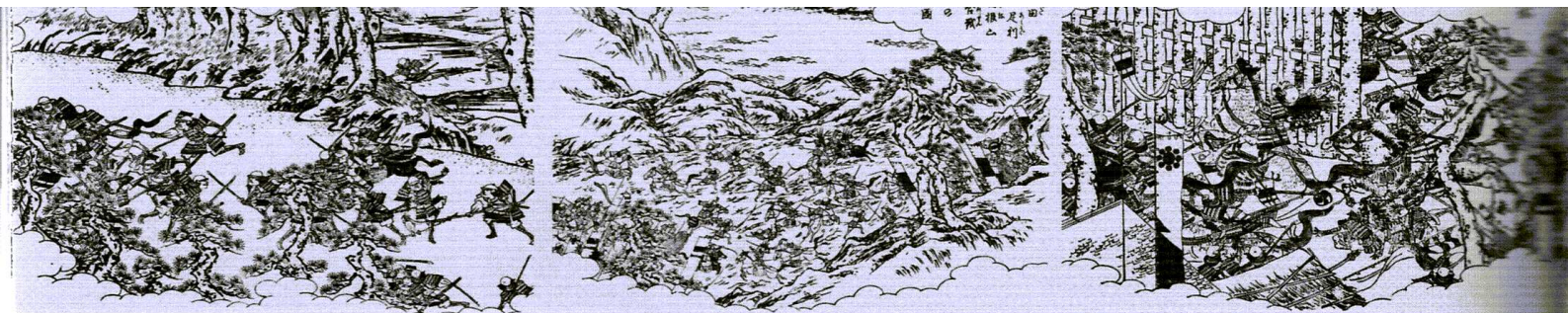
押拳 手を握り、親指中関節を立て押す拳。

狐拳 中三指拳。

留拳 中二指を充分曲げる。

剛者碎 敵の右手を肩に掛け、我が右上より巻いて右足で座す型。

無双捕 敵の拳を十文字にて受け、右手で敵の肘を掴み引き、左手にて手首を掴み、敵の手を外に折る型。敵の手は外側に逆折れとなる。



蹴足 足を使用する場合。

跣足 すねの使用の場合。

八方受 右を受ける場合、左足を引き、腰を落し受ける。

左手で受ける場合、右足を引き、腰を落し、足を手にて受ける場合は、拳にして必ず敵足の摧または推を打ちて受けること。

捕型之大事

逆小手 右の手を左手にて手の甲上に親指を置いて逆。

裏逆 右の手を右で手の甲の上に親指を置いて逆。

武者腕 外側より腕を下より上にかいこむ。

腕逆 腕の中関節内側より凹の処。

逆裏 腕の中関節外側より凹の処。

大逆 肩関節。

逆鷲 肩関節下。

鬼碎 両腕にて敵の中関節を折る。

裏鬼碎 上部より右腕を廻し、敵の中関節を二本の腕にて折る。

鶴足裏 足の中関節内。

鶴足表 足の中関節外。

梅碎 足のくるぶし

内掛 足の太股のところ。

■コラム

武道家

武道家をめざす者が合格点を会得する方向を説明しよう。

1、文武両道という人には、文は五点、武は五点とお答えしよう。

2、意識的に文武両道を知ろうと思う人には、文は顕在意識で一点、潜在意識が九点と答えよう。

そこで1と2の文武意識の合格点数は文顕が六点、武潜が十四点で、六対十四となる。

3、武道家の心は五点、武風一貫することにより五点。

合計十点。

十点満天三十点が合格点となってくる。こうして、武道体術の本を読破していただきたいものである。

武風一貫

武風一貫という言葉があるが、私の経験でも、芸術家の生活でもそうだが、バレエでも楽器でも、プロは一日休むと、あるいは二日、三日と休むと、次に来る、それを取り返す時間は大変なことになってしまうものである。武風一貫という空間、その間というものは、武芸でも魔という虚実の空間を飛ぶことができなくなり、自分自身の間抜けさを自覚できなくなってしまうものである。これは勝負の世界とは限らず、どの道でも、久米の仙人ということになってしまうのである。単純な日々の繰り返しが偉大なる武人の道につながっている。武風一貫という言葉や、武道家の心という言葉を高松先生から何度か伺ってきたが、それは私が一つの壁に突き当たったときに答えてくれ、天佑、転勇の一貫の間、魔界から脱出する転生となったのである。

街の灯

チャールズ・チャップリンの映画「街の灯」は私の生まれた1931年の作である。電気を発明したエジソンは同年に没している。私は『街の灯』の映画を見ていると、なにかそのスクリーンの中に入っていき、街の灯の電燈が、伝統の受け継ぐものの生き様とオーバーラップさせられてくる瞬間を垣間見させられるのである。街の灯、それはガス灯だったのだろうか……ニコラ・テスラーの放つ花火でないということははっきり言える。

武芸の伝承

武芸を伝承させる時、伝授される時、伝授する時、伝寿と書こう。その手法は趣法とも表現しよう。リアクション、リフレクション、反射、そのとき「表現されるアーツ」とエマーソンが言うだろう。「山響、山彦、木霊、命と命、谷が牙を鳴らしている。自然界は油断ならない。敵はいつ襲ってくるか。龍に衣と書いて、おそうと読む。闘う自然の姿に生きる私は、白い衣を着た、生き抜いて年老いた白龍翁。私は未年生まれの手座なり。エマーソン殿、吾は文明に育てられた羊であった。しかし高松先生との出会いによって、文明から離れて生きる龍の生き様へと変貌することを教え導かれた。いま白龍翁は空に舞い地に踊り、花の舞台の花道で毫碌六法を踏むことができた。

私は土閃を生きている。シェイクスピアに「人生は一場の夢」という言葉があるが、七十七歳の喜寿を迎えた。しかも人(仁)生五十年というが、高松先生の弟子になって師伝五十年を過ぎた。人間は平等というが、平等ということは聞き違えると大変なことになる。韻は同じでも、自然音、千の風に聞くと、兵闘という闘の音が聞こえてくる。人間は平等を求めて何回、闘の声を聞いたことか。そして秒等の秒読みが人生である。

師匠が亡くなって三十七年になる。その後、一人行雲流水の旅の武者修行と師の教えを守り通している。いま世界で歌われている、大空を吹きわたる千の風についての唄を、私もときどき口ずさむ。亡きあなたをいつも見守っていると、私はこの唄を心で唄う。そして高松先生、亡き武友および愛犬アゴ、ゾロ、愛猫に葬信している。私の母が詩吟を吟じる吟号を千風と言った。「千の風」は私にはララバイ(子守唄)に聞こえてくる。

四十八手

丸い土俵の中での相撲には四十八手がある。忠臣蔵の義士は四十七士である。染色体の数は女性が四十八で、男性が四十七だという。

武芸者

優れた武芸者であっても、文字の書けない人、文章として書き残す機会のなかった人、あるいは文章として

書き残すことが困難な時代に生きた人などがいた。武道には、記録に残っていない無数の武道家たちの血痕がある。

メードインヒューマン、それが武道体術である。レーダーやコンピュータは人間が創ったものである。桶狭間の戦いで勝った織田信長の時代には、それらの機械はなかったが、もしあったとしても信長は、それを必要としたのだろうか。いま必要なのはレーダーやコンピュータよりも優れたメードインヒューマンである。

ボッチオーニ

ウンベルト・ボッチオーニ(イタリア人彫刻家)が私の構えを見たとき、古代、現代、未来、そこから生じてくる瞬間の映姿を生音のサウンドにのせて、旬勘なるブロンズを製作してくれたであろうに、落馬の傷がもとでこの世を去った。だが、塞翁が馬となって、後世に芸風の教えを残している。

両親のこと

私の母は、女学生の時代は優等生で、美人のテニス選手として活躍していた。父は築地魚河岸のマグロ問屋の江戸っ子気前、酒と相撲が大好きだった。従って、もちろん、後は私と同じということにしておこう。私の幼い頃は虚弱体質で病氣通いをしていたが、父は私が健康になることを念じて、大きな獅子の御輿や、蛙の御輿を作ってくれた。その御輿の映像は今でも心に焼き付いている。

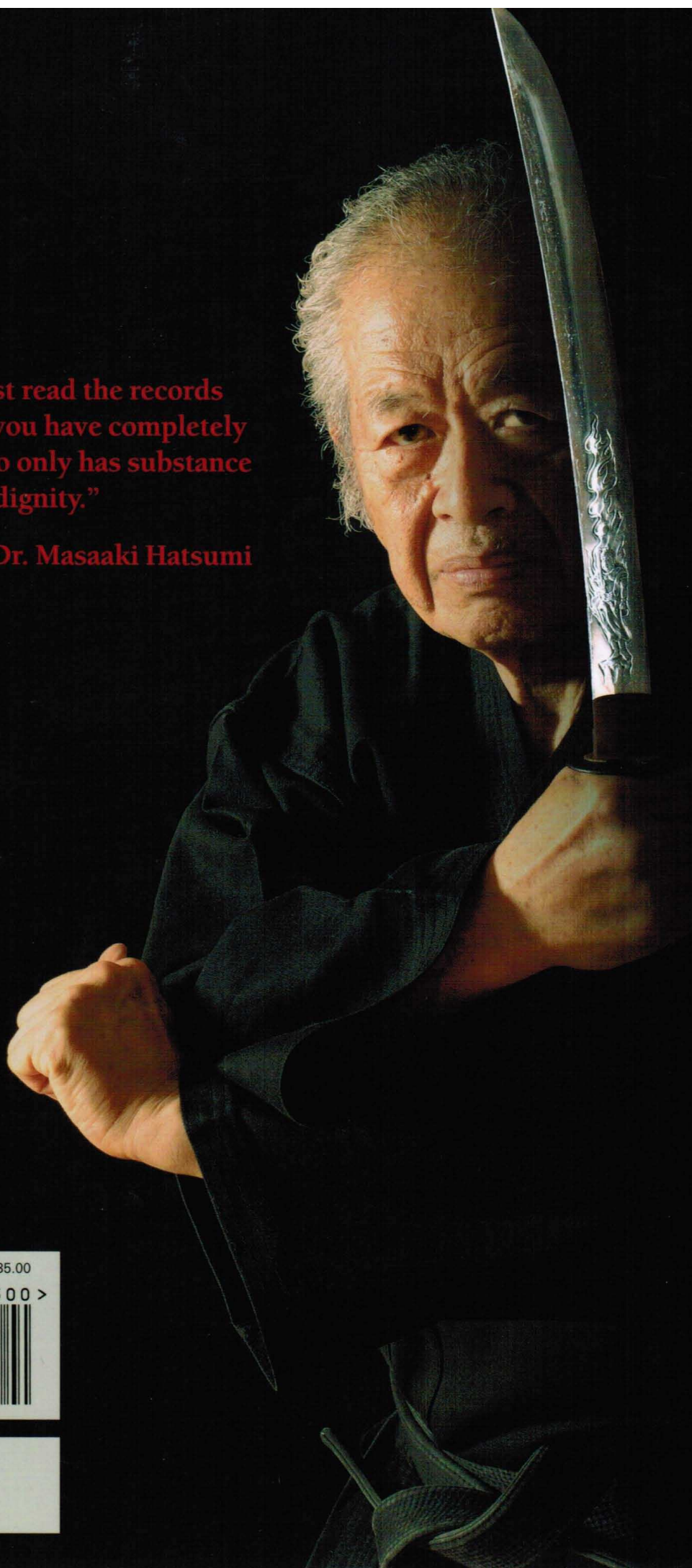
父が言った。「東京って所はな、生き馬の目玉を引っこ抜く所だ」と。愛馬クッキーとトビの愛くるしい眼を見るたびに、親父の一言を思い出している。世界が馬九いくよう念じている。

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白龍翁

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of Budo and think you have completely
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